

THE MUSIC REVIEW

**August-November
1959**

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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

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Word-Painting and Chromaticism in the Music of J. S. Bach

BY

ROGER BULLIVANT

"... this music is not self-existent, but has sprung from some strong external force, that will not obey the laws of harmonious thematic structure".¹

"From the standpoint of pure music Bach's [chorale] harmonizations are wholly enigmatic, for he does not work upon a tonal succession that in itself forms an aesthetic whole, but follows the lead of the poetry and the verbal expression. How far he lets these take him from the natural principles of pure composition may be seen from his harmonization of "Soll's ja so sein, dass Straf und Pein" in the cantata "Ich elender Mensch, wer wird mich erlösen" (no. 48), which as pure music is indeed intolerable, Bach's purpose being to express all the wild grief for sin that is suggested in the words".²

"Ready as [Bach] was to sprinkle his works with picturesque figures, he did not do so as a result of fundamental principles based on a sense of the graphic power of music. Those figures are transient flashes, and their presence or absence cannot alter the value or intelligibility of the composition in its integrity. In studying Bach, when we meet with some conspicuously melodious line or some strikingly harmonious tune, that happens to coincide with an emphatic or emotional word, we are too ready to attribute to them a much closer and deeper connection than can ever have dwelt in the purpose of the composer".³

These two quotations represent a conflict between the views of Bach's two greatest biographers—Schweitzer and Spitta—upon a matter of the utmost importance, namely the relation of the expressive resources of music to word-painting. It may perhaps be thought that there is no longer any problem here, and that of the two conflicting opinions Schweitzer's is the correct one, although it would probably be admitted today that he carried his conclusions rather too far, and also failed to see the extent to which they applied equally to composers of the period in general.⁴ In the belief that the whole truth of the matter has not yet been elicited it is proposed in the present article to examine in rather more detail the relationship of word-painting in Bach to what is probably the most important of all music's expressive resources—chromaticism. Such an investigation would, if Schweitzer were right, be expected to reveal that at any rate in vocal music, and also in organ chorale preludes where a knowledge of the words of the hymn is presupposed, the most notable cause of chromaticism was word-painting; it might also be reasonably expected to show that chromaticism was of more frequent and/or more conspicuous occurrence

¹ Schweitzer, *J. S. Bach* (trans. Newman), Vol. II, p. 6.

² *Op. cit.*, Vol. II, p. 31.

³ Spitta, *Life of Bach* (trans. Clara Bell and J. A. Fuller Maitland), Vol. II, pp. 575–6. Schweitzer quotes this passage (*op. cit.*, Vol. II, p. 3) in order to refute it.

⁴ Cf. Bukofzer, *Music in the Baroque Era*, p. 389.

in this type of music than in purely instrumental works where no words are involved. On the other hand if Spitta were correct the investigation should reveal that although chromaticism often "happened to coincide" with appropriate words it also appeared equally frequently and conspicuously where no such words—or no words at all—were present, and that if any causes were to be found these would be musical rather than extra-musical.

An examination of Bach's use of chromaticism in all types of music at first seems, surprisingly, to weigh the balance heavily in favour of Spitta. For it is a remarkable fact that the great majority of instances of chromaticism in Bach can be reasonably traced to purely musical causes: that is to say, the chromaticism is associated with certain given types of musical context, the association being valid not only for both vocal and instrumental music, but also, in varying degree, for other composers of the period as well as for Bach. An understanding of these musical causes of chromaticism, and of the nature of the chromatic resources employed in Bach's period generally, is essential before the problem of word-painting can be properly discussed.

First of all it is important to observe that chromaticism is, in this period, essentially the province of the minor key. This is not to say that it does not also feature conspicuously in the major—indeed its use there, if less frequent, is often the more striking and dramatic—but that its real origin and home are in the minor, its employment in the major representing in most cases a temporary borrowing of the resources of the minor mode of the same tonic. The origin of chromaticism from the minor scale is almost certainly due ultimately to one note—the sharpened seventh degree, which was the first truly non-diatonic note to find its way into the gradually disintegrating diatonic modal system.⁵

By the time of Bach the minor had developed a more or less standardized chromatic resource comprising the following notes:⁶

the sharp seventh and Dorian sixth in uses other than those associated with the leading-note functions of the former degree;

the sharpened fourth and third degrees, which probably came into use through imitation at the lower fourth (upper fifth) of figures—particularly the chromatic scale figure already mentioned—containing sharp seventh and Dorian sixth;

the flattened second degree, preserved from the Phrygian mode.

⁵ To be at all useful as a definition the word "diatonic" must be restricted to scales that can be found, by transposition if necessary, on the white keys of the pianoforte. The essential characteristics of the minor are due as much to its containing non-diatonic intervals—those between sharp seventh and natural seventh (chromatic semitone), sharp seventh and natural (Aeolian) sixth (augmented second) and sharp seventh and third degrees (augmented fifth)—as to the "imperfection" of its tonic triad. But the word "chromatic" should not be applied to normal leading-note uses of the sharp seventh: it can reasonably begin to be applied when uses other than leading-note ones appear, as, for instance, when sharp seventh descends to natural seventh in the frequently-found chromatic scale figure descending from tonic to lower dominant. The sharpened, or Dorian, sixth degree, retained in the first place as a means of avoiding the difficult interval between natural sixth and sharp seventh, also acquired a chromatic use, descending to the natural sixth in the same chromatic scale figure, and also ascending to the natural seventh in the rather less common chromatic figure which ascends from dominant to upper tonic. These important uses seem to have been largely ignored by harmony textbooks, perhaps because of the difficulty of classifying them.

⁶ Since the present investigation is not concerned with harmonic progressions as such a list of the chromatic chords involved, and their various treatments, is unnecessary.

Very rarely a use of the flattened fifth degree appears: this degree is used in relation to the subdominant much as the flattened second is in relation to the tonic, but in contexts where it would be unreasonable to speak of the music as in the subdominant key.⁷ No doubt its use arose from imitation at the upper fourth (lower fifth) of figures containing the flattened second.

The chromatic resource available to the major in Bach's period can be quite simply described by saying that a major key can borrow all the notes, both normal and chromatic, available to the minor of the same tonic.⁸ Indeed, in the majority of cases major-key chromaticism consists not of a single isolated chord but of a perceptible switch to minor lasting for at least a bar or so, and often for some considerable period.

Thus the chromatic resource of C minor would consist of the notes B \natural and A \flat (in non-leading-note contexts); F \sharp and E \natural ; D \flat and (rarely) G \flat . That of C major would consist of B \flat , E \flat and A \flat (borrowed from C minor normal resource) and F \sharp , D \flat and (rarely) G \flat (borrowed from C minor chromatic resource).

In addition to these resources additional ones sometimes appear which are due to rapid transient modulation to related keys, whose chromatic resource is borrowed in passing with little or no true effect of change of key: thus a movement in D minor might digress momentarily to F major and borrow D \flat and G \flat from the local chromatic resource of F in such a way as to give the impression of chromaticism in D minor rather than of a true modulation to F.⁹ It was indeed, as has just been seen, such procedures as this that were probably responsible for the addition of the sharp fourth, sharp third and flattened fifth degrees to the minor chromatic resource.

The actual musical causes of chromaticism in Bach, which seem broadly to correspond with those observable in the work of other contemporary composers, are as follows:—

(i) THEMATIC CHROMATICISM

By this is meant chromaticism directly due to, or immediately suggested by, the presence of an already heard chromatic theme or portion of theme. Much of Bach's music and that of the period generally is dependent upon the frequent occurrence of a recognizable theme such as a fugue-subject or a significant figure or "motto", usually stated at or near the outset, but sometimes appearing during the course of a movement. If such a theme is chromatic—the causes of it being chromatic in the first place are not yet under discussion¹⁰—it follows that chromaticism must occur every time it (or any chromatic portion of it) is faithfully reproduced. The most obvious case is that of a fugue with a chromatic subject: the more often the subject appears (unless the chromaticism is ironed out by some kind of variation) the more chromaticism will there be in

⁷ See, for instance, Ex. 14 below.

⁸ Some of these (*viz.* sharp seventh, Dorian sixth and sharp third) are of course not borrowed, since they are already in the major scale.

⁹ Cf. Exs. 6 (b) and 19 below.

¹⁰ See below, p. 201.

the fugue as a whole. As might be expected in view of the already mentioned origins of chromaticism in the minor scale, most of the chromatic themes are minor: this seems to be true of the period generally, but is especially so of Bach, whose major chromatic themes certainly do not amount to a dozen in all.

Ex.1

Wohltemperirtes Klavier, I. 24 fugue: subject.

Op. cit., bars 44-46.

Note preservation of natural sixth-fifth relationship at x x.

Some of the most interesting instances in the present category of chromaticism concern the delivery of an originally minor theme in a related major key, where the chromatic effect is usually very much more marked. Carried to its

Ex.2

A minor clavier fugue (BWV 904)
second subject (bars 36-39)

Op. cit., bars 47-50

extreme, such a procedure can actually turn the related major completely into minor, thus producing in effect a remote key-relation, e.g. F minor from D minor. Another point of interest is that occasionally, in the major, thematic

chromaticism can be caused by the exact preservation as to certain intervals of a *non-chromatic* minor theme or portion of theme: almost always in such a case the interval preserved is the semitone between natural sixth and dominant, as, for instance, with an A minor theme whose F-E becomes in a C major entry A \flat -G instead of A \natural -G. Also of special interest are cases where a chromatic theme is combined either with itself (as, for instance, in fugal *stretto*) or, more rarely, with another chromatic theme, complex and "modern"-sounding harmonies often resulting from such a combination. In general, thematic chromaticism may be said to be the most frequent, although probably not the most dramatic, type in late Baroque music as a whole.

Of the examples given Exs. 1 and 2 show the minor-major transfer, Ex. 1 also exemplifying the non-chromatic natural sixth-fifth relationship of the dominant scale exactly preserved by means of chromaticism (D-C \sharp represented

Ex. 3

Cantata 46 "Schauet doch und sehet;" fugue concluding
opening chorus: subject (accompaniment omitted).

(a)

Op. cit., entry of bars 47-53 (F minor from D minor)
Words omitted (S. as in Ex. 2a: "Am Tage seines grimmigen Zorns")
Independent flute part also omitted.

Voices (inst. doubled)

end of S. (tonic)

CS.

S. (first 2 notes altered)

Continuo

by F \sharp -E). Ex. 3 shows the procedure of Exs. 1 and 2 carried to the extent of introducing a remote minor key (F minor from D minor). Exs. 4-6 show chromaticism due to thematic combinations of various kinds: in Ex. 4 a theme is combined with a (free) inversion of itself, while in Ex. 5 the combination of two chromatic themes is seen. Of exceptional interest, perhaps, is Ex. 6, from a well-known chorus in the *St. John Passion*, about which one often reads some

such remark as the following: "Bach here gives, by a remarkable use of chromatic harmony far in advance of his period generally, an exceptionally vivid portrayal of the rising anger of the crowd". Such an interpretation betrays

Cantata 38 "Aus tiefer Noth" opening chorale fugue:
temporary countersubject to line 6 "Was Sünd und Unrecht
ist gethan" delivered by continuo at bars 99-103.

Ex. 4

(a) Continuo (bassoon)

(b) Voices (two staves, soprano and bass)

(c) Continuo (free inversion)

Chorale melody C.S.

Op. cit., bars 109-114.
Words ("Was Sünd und Unrecht ist gethan") omitted.

a completely anachronistic outlook: the chromaticism here, strong but not really exceptional for its period, is almost entirely thematic, being due to the

"Die Kunst der Fuge", contrapunctus XI: (a) inversion of subject
of contrapunctus VIII appearing at bar 27, and (b) countersubject
to this theme entering at bar 28.

Ex. 5

(a) Continuo (bassoon)

(b) Voices (two staves, soprano and bass)

Op. cit., bars 43-47.

Contr. VIII C.S.
subject (inv.)

Incidental stretto treatment of C.S. (direct and inverted)

chromatic ascent from dominant to upper tonic in the theme associated with the word "*Übelthäter*".¹¹ The "modern" harmony is due to the considerable

¹¹ See below, p. 201.

quantity of *stretto* employed¹² and to the different positions at which the theme enters, all of which, however, are quite normal ones for fugal work of the period.¹³ Certain of the chromatic notes do not, it is true, actually occur in

St. John Passion, chorus "Wir dieser nicht ein Übelthäter": subject.

Ex. 6

(a)

Op. cit., same chorus; bars 3-10.
Words as in Ex. 6 (a). Main key D minor (Dorian key-signature)

(b)

theme entries, but nearly all of these are directly suggested by progressions in these entries, and thus qualify for inclusion here.¹⁴ Such an interpretation of the harmony here explains why as soon as other words are set ("*wir hätten dir ihn nicht überantwortet*") all chromaticism abruptly ceases, although the crowd are still in the same angry mood: and why by comparison with this chorus and

¹² It might perhaps not be unreasonable to attribute the use of *stretto* to Bach's desire to portray "the rising anger of the crowd": but this is a very different matter from a direct association of the "modern" harmony with the crowd's emotion.

¹³ In the excerpt shown, for instance, the theme-entries are such that the chromatic figure appears between dominant and tonic of D, G, G, F, C and G respectively. The F and C entries borrow from their own minor resources in order to reproduce the figure, but the overall effect is of strong chromaticism in the tonic D minor.

¹⁴ In bar 2 of the example, for instance, the two upper parts, both thematic, contain elements of a C minor transient modulation at beats 2-3, which readily suggests the strictly non-thematic A \flat in the bass at beat 2.

its companion¹⁵ the later "*Kreuzige*" choruses, for which a romantic composer would almost certainly have reserved his most daring harmonic technique, seem harmonically mild, if not actually unenterprising.

(ii) SEQUENTIAL CHROMATICISM

This type is a kind of offshoot of the previous one. It is caused not by the presence of a theme, but by sequential procedure. The obvious case would be that of a chromatic unit of sequence which caused chromaticism in all its subsequent appearances in the sequence concerned. This, however, is very uncommon except where the sequence actually develops an already heard chromatic theme, in which case the example falls into the preceding category.

Wohltempirites Klavier I.3 fugue: bars 22-24

Ex.7

True sequential chromaticism—that due purely to sequential procedure—concerns almost always the preservation in the major of the semitone between

Organ chorale prelude "Allein Gott in der Höh" (BWV 664): bars 48-52

Ex.8

natural sixth and fifth of an originally minor sequential unit, a procedure already seen to have been occasionally used in thematic chromaticism. If the

¹⁵ The following chorus "*Wir dürfen niemand tödten*", based essentially upon the first 13 bars of "*Wäre dieser . . .*" transposed to A minor with a different continuation: here "*tödten*" is set to the chromatic figure in the theme.

first step of a sequence is in a minor key and a subsequent step in a related major one—a very common occurrence—the subsequent step may borrow the appropriate flattened sixth degree from its local minor resource, preserving the original progression. Exs. 7–9 make the procedure abundantly clear.¹⁸

Ex. 9

Flute
Continuo (unfig.)

Cantata 55 "Ich armer Mensch, ich Sünderknacht";
aria "Erbarme dich": opening ritornello, bars 3–5.

Various extensions of the principle are also, from time to time, found in Bach. Sometimes, as with thematic chromaticism, the borrowing of minor resource by a related major key is carried to the extent of completely replacing the

Ex. 10
2 voices d'amore

Tenor mir die Wü-sie all - zu ban -

Continuo

Cantata 104 "Du Hirte Israel, höre,"
aria "Verbirgt mein Hirte": bars 15–20.

major key by its own minor. Instances are also sometimes found of what appears to be "reverse sequential chromaticism", the chromatic step of the

¹⁸ The figure developed in Ex. 7 is certainly a thematic one, but the chromaticism is not due to the theme itself, which was originally major, but purely to the first step of the sequence being minor.

sequence appearing before, instead of after, the normal one, being subsequently explained by it instead of explaining it in advance. Both these possibilities are seen in Ex. 10: the directly related D major is temporarily replaced by D minor, the explanatory E minor step of the sequence following instead of preceding the chromatic one.

(iii) PREPARATORY CHROMATICISM

Most of the really dramatic instances of chromaticism in late Baroque music come into this category. Preparatory chromaticism is that introduced before an important cadence and/or theme entry in order to make this event more

Ex.11

In "preparatory" examples C — indicates the cadence prepared for.

conspicuous. Its use has a long history, being traceable in germinal form in certain sixteenth-century practices, achieving considerable importance during

Ex.12

[Allegro]

"Musikalisches Opfer" Trio Sonata: second movement, bars 154-161.

the Baroque period, and continuing to have an important influence on the classic sonata style. It favours on the whole the use of the flat notes, the "dark"

effect of these being employed in order to make the forthcoming cadence or theme entry seem, by comparison, "bright". For this reason preparatory chromaticism is most conspicuous in the major, which can, as has been seen, borrow the whole of the minor and minor chromatic resource of the same tonic:

Ex. 13 *Tenor*

Cantata 55 "Ich armer Mensch, ich Sünderknecht,"
opening (title) aria: bars 55-60.

[Sünden-] knecht, ich geh' vor Got - tes An - ge - sich-te mit Furcht und
Continuo (unfig.)

Ritornello entry (strings etc.)

Zit - tern zum Ge - rich -

of the chromatic notes available in this way no fewer than five are flattened—B \flat , E \flat , A \flat , D \flat and the rarely-used G \flat in C major, for instance. Both the earliest (sixteenth-century) and latest (sonata style) uses of preparatory chromaticism concern a major key borrowing from its own minor.¹⁷ In the Baroque, however, the minor itself also uses preparatory procedures: significantly, the single flattened note in the normal chromatic resource—the flattened second degree—is often used for the purpose,¹⁸ but the sharpened notes are not neglected: in the early Baroque the sharp third appears to have been a great favourite,¹⁹ but by Bach's time the sharp fourth seems to have replaced it in popularity.²⁰ In addition complete chromatic scale figures, both between tonic and lower dominant, and between dominant and lower supertonic, are also found.²¹ The examples show preparatory chromaticism first in the minor (Exs. 11-14, the last showing the rare flattened fifth degree) and then in the major (Exs. 15-18). It will be noted that both instrumental and vocal instances are given, and that all the latter involve the setting of words which

¹⁷ In the sixteenth century the way to preparatory chromaticism was probably pointed by the practice of employing a major chord as the final harmony of a minor (Dorian or Aeolian) piece. Here, of course, it is the major cadence which is "chromatic", the minor preparation being normal. In Mixolydian, however, B \flat was sometimes used before a cadence in the melodic formula A-B \flat -A-G, and this device, mild though it is (being in effect a momentary change to the Dorian mode of the same tonic) does represent in a modified sense "minor preparing for major". It would only be a step from this to the similar employment of E \flat in Ionian and so to the Baroque procedures under discussion.

¹⁸ As in the favourite minor cadential formula of Italian opera of the middle and late Baroque, with its "Neapolitan" chord.

¹⁹ The sharp third sounded with the natural third at the end of the final chorus of Monteverdi's *Il Ballo dell'Ingrate* is a well-known instance.

²⁰ With Bach the commonest procedure seems to be flattened second (usually a "Neapolitan" chord) followed by sharp fourth (usually a diminished seventh) (see Exs. 11 and 12).

²¹ See, for instance, Ex. 13.

might anyway be expected to cause chromaticism. This important point will be returned to later.²²

Ex.14

Strings etc.

Alto ti - men - ti - bus e - um, ti - mea -
 Tenor ti - men - ti - bus e - um ti -
 Continuo (unfig.) ti - men - ti - bus e - um ti -

Final ritornello etc.

Magnificat in D, duet "Et misericordia": end of voice-parts. At (a), use of the rare flattened fifth degree.

Ex.15

Wohltemperirtes Klavier I.9 prelude:bars 5-8 (c.f. 19-22).

²² It is of some interest to observe Bach's occasional use of fairly extended passages of preparatory chromaticism in order to introduce "second subjects", if such they can be called, of major-key dance-suite movements: such "second subjects", which only appear in the more extended examples (mainly those in the *partitas*), are not, of course, the conspicuous new melodies of the later classic style, but nonetheless point the way to them, being recognizable passages which first appear in the dominant and are recapitulated later in the tonic: the preparatory passages used by Bach thus similarly point the way to the more dramatic preparatory passages of the classic style, in which, as has been mentioned, the use of the minor scale of a forthcoming major key is very common. A good example of the Bach procedure is seen in the *Allemande* of the D major *Partita*, where bars 19-24 constitute the "second subject" passage, recapitulated at 50-55 (with prolongation at 55-56). The preparatory passage, employing A minor harmonies to prepare the A major "second subject", extends from bars 12-17, 18 being a connecting link not employing minor harmonies: this passage is recapitulated in condensed form at 47-49, the link bar being omitted.

A number of instances in Bach represent in a sense both thematic and preparatory chromaticism. The principles of the thematic type are to some extent involved when a preparatory passage is recapitulated at some later

Ex.16

Wohltemperirtes Klavier II. 17 fugue: bars 43-48



point in the movement, since in addition to the preparatory function the passage is already familiar to the listener. An example occurs in the well-known F major organ *Toccata* (BWV 540) where the passage of bars 204-216

Cantata 86 "Wahrlich ich sage euch," aria "Ich will doch wohl Rosen brechen": end of voice part in "A" section of da capo form.

Ex.17

with its dramatic switch to the key of the flattened second degree (a natural development from the use of the Neapolitan chord) prepares a cadence in the relative minor at 217-219: this whole section is later recapitulated in the supertonic minor at 318-332, and finally appears, transferred to the major, to prepare the final cadence of all (424-end), the chromatic effect here being, of

course, far more conspicuous, since the distance from F major to G \flat major is far greater than that from D minor to E \flat . A different type of case, well-known but often misinterpreted as pure word-painting, occurs at the end of the "Crucifixus" of the B minor Mass (last five bars): the chromaticism here is partly preparatory, employing G minor resources in order to prepare for the

Ex. 18

Cantata 80 "Ein' feste Burg," aria "Wie selig
sind doch die": end of voice parts.

Final ritornello
enters

C

G major cadence which Bach has designed to be a link between the E minor of this chorus and the D major of the succeeding "*Et resurrexit*", this passage constituting an addition to the chorus as it originally stood in Cantata 12; but in addition both bass and treble parts refer to the chromatic ground-bass theme on which the whole piece is founded, the latter delivering the complete chromatic figure in G major, borrowing G minor resources for the purpose.

In addition to the various types of chromaticism just outlined there is also a certain amount in Bach which is not readily traceable to any musical cause. For present purposes this may be called "incidental" chromaticism, it being understood that it is incidental only in relation to purely *musical* causation. Incidental chromaticism, which in comparison with the total amount in other types is surprisingly uncommon, is usually exemplified by mildly chromatic progressions in the minor, whose chromatic tendencies have already been mentioned above. It is not entirely unknown in the major, however, the flattened sixth degree being its most common manifestation here.²³ It seems to occur as much in instrumental as in vocal music, vocal examples, however, often being associated with word-painting.

²³ The flattened sixth has already been seen to feature in much sequential and some thematic chromaticism, and it is probably the most common chromatic note in the major in this period. Its incidental use increased after the Baroque, and with some romantic composers (notably Brahms) it seems almost to become a regular part of the normal major resource.

Mention must be made here of two rather specialized types of music in which incidental chromaticism is more common. The first of these is the "straight" chorale harmonization, and also certain organ chorale preludes which consist simply of an elaborated form of chorale harmonization.²⁴ Bach's chorale harmony is often quoted as if it were typical of his harmonic practice generally, excerpts from chorales being, of course, particularly convenient for quotation in musical examples; but this is not the case, nor, upon reflection, would it be expected to be so, for the special conditions of (essentially) note-against-note harmonization in a small-scale piece (even the longest chorale can hardly compare in content with any other type of movement except perhaps the shorter recitatives) naturally give rise to a type of harmony not representative of the works as a whole, and one aspect of this is seen in the greater freedom with which chromaticism is employed, particularly to serve the needs of word-painting in the case of the vocal chorales. Even here, however, a certain amount of the chromaticism found is relateable to the musically caused types discussed above. Indeed, in the very harmonization—that of "*Soll's ja so sein*" in Cantata 48²⁵—which Schweitzer deems "intolerable" from a purely musical point of view, the most noticeable piece of chromaticism is that associated with "*büssen*" at the very end, where Bach employs the flattened sixth degree of the major key very prominently: yet the amount of chromaticism here is not by any means in excess of that appropriate for preparatory purposes, such a use of the flattened sixth against a final tonic pedal being indeed one of the commonest preparatory procedures in all types of music.²⁶ This leaves only the single chord on "*Straf*" in line 2 (borrowed from the tonic minor, but leading rather unusually to a relative minor cadence) and the use of the indirectly related (Mixolydian) key of A♭ at the end of line 4 to be written off as incidental: only the first of these is a definite case of word-painting, the second ("*und schone dort*") being at best a dubious one. Even thematic chromaticism has an influence upon certain chorale harmonizations: although no themes in the strict sense are present,²⁷ the chromatic scale figures sometimes associated with chromatic harmony may, in view of their simplicity and familiarity, be said to constitute a "theme" in a modified sense. These remarks enable a new light to be thrown on the famous "*Es ist genug*",²⁸ a chorale so chromatic that Berg could incorporate it into his violin Concerto without inappropriateness: in this piece the chromaticism in lines 3 and 6 may reasonably be regarded as preparatory (E minor preparing E major cadence) whereas the drastic harmony in line 8 ("*Mein grosser Jammer bleibt darnieden*": negative word-painting in that the "*Jammer*" is to be left behind on the soul's departure from earth) is quasi-thematic in that it is caused by the tonic-dominant

²⁴ For chorale harmonizations see, for instance, "*O Haupt voll Blut und Wunden*" (Riemenschneider no. 89) "*Es ist genug*" (R. no. 216) and "*Ach Gott und Herr*" (R. no. 279); for organ preludes, "*Allein Gott in der Höh'*" (BWV 715) and "*Gelobet seist du*" (BWV 722).

²⁵ The melody is "*Ach Gott und Herr*": see Riemenschneider no. 279 already quoted in footnote 24 above.

²⁶ See, for instance, the final bars of *Wohltemperirtes Klavier* I.7 prelude.

²⁷ The chorale melody itself is hardly a "theme" in the sense here applicable, and it is anyway never chromatic except when specifically varied in chromatic manner by Bach.

²⁸ From Cantata 60, "*O Ewigkeit du Donnerwort*": Riemenschneider no. 216.

descending chromatic figure in the bass (borrowed from A minor and extended to D \sharp) partially imitated a tone higher at a minim's distance by the alto.

The second type of music which employs incidental chromaticism rather more frequently is recitative. In this case the absence of regular metre, due to the subservience to speech rhythm, naturally conduces to a digressive style, and it is not surprising to find that in most Baroque, and classic, recitative continual shifts of key are taking place. The simplest procedure, found in much Handel, and also much Mozart, recitative, consists of a series of transient modulations in the form of weak dominant-tonic progressions in one key after another, the dominant chords usually being sevenths and the tonic ones first inversions. Often, however, the "tonic chord of the new key" would itself be turned into a seventh, suggestive of the next new key. In the minor the diminished seventh chord would frequently be used for modulatory purposes, and again this might be followed by another diminished seventh, or by a dominant seventh, suggesting the next new key. Many Bach recitatives use these procedures to such an extent that they can only be reasonably analyzed as chromatic, a definite key manifesting itself only at important cadential points.²⁹ The digressive use of the diminished seventh led to its enharmonic use as a means of approach to very distant keys, a feature found in a number of Bach recitatives and representing the most "modern" development in all Bach's chromaticism.³⁰ All this must be regarded as part and parcel of the recitative style and has no parallel in metrical music apart from the very rare cases where for special effect the style is adopted in other works.³¹ With regard

Cantata 44 "Sie werden euch in den Bann thun";
chorus "Es kommt aber die Zeit"; bars 5-6 (f. 17-20).
Instrumental parts mainly omitted.

Ex. 19

to words, the chromatic procedures in recitative are often associated with word-painting, usually in a general rather than an "immediate" manner.³² It is interesting, however, that even in the recitative style preparatory chromaticism is still occasionally identifiable, as at the end of the recitative "O

²⁹ See, for instance, the first five bars of the recit. "Ich stehe fertig" from Cantata 36 "Ich will den Kreuzstab gerne tragen".

³⁰ See, for instance, Cantata 146 "Wir müssen durch viel Trübsal": recit. "Ach! wer doch schon in Himmel wär'"; bars 6-7, 9-10, 12-13, 16-17; Cantata 183 "Sie werden euch in den Bann thun": recit. "Ich bin bereit", last three bars; St. Matthew Passion, recit. "Erbarm' es, Gott", last three bars.

³¹ As, for instance, in the Chromatic Fantasia for clavier and the great G minor organ Fantasia.

³² See next page.

Christenleut!" in Cantata 91, "*Gelobet seist du*", where the C major cadence is prepared by a passage in C minor including an almost complete chromatic ascent from C to C depicting "*Jammerthal*".

Finally, there are a very few instances in normal metrical music where the presence of suitable words inspires a really drastic piece of incidental chromaticism, quite outside the scope of anything found in instrumental music (see Ex. 19); such instances, rare as they are, are nevertheless of great importance for the present investigation, since if the special cases of chorales and recitative be excluded they constitute the only piece of evidence which is *wholly* in favour of the Schweitzer point of view.

Now that Bach's chromatic practice generally has been surveyed, it is possible to attempt a conclusion on the problem in hand. This is best done by investigating each type of chromaticism in turn and seeing what relationship the needs of word-painting have to its employment.

First of all as to themes. There can be no doubt whatever that the presence of chromaticism in a theme is frequently due directly to word-painting. Often one particular word receives what may be called "immediate" word-painting, that is to say the chromatic progression occurs exactly with the word concerned, the remainder of the theme being non-chromatic. This is seen, for instance, in the case of "*Jammers*" in the Cantata 46 example already quoted (Ex. 3 (a) above) and of "*Übelhäter*" and "*tödten*" in the two St. John Passion choruses (Ex. 6(a) above). Two other examples are given in Ex. 20. "Immediate"

word-painting is unaffected by the presence of a negative, a measure of the divergence between Baroque and romantic composers in their attitude to words.²³ In other cases the chromaticism may be in a general way associated with the spirit of the words set, as for instance in the second *Kyrie* of the B minor Mass, where the chromaticism occurs to *Kyrie* and not (as in the first *Kyrie*) to the evocative word *eleison*. A third possibility is that a chromatic theme may appear instrumentally, either in a preceding *ritornello*, afterwards

³³ As in the chromatic countersubject from Cantata 179 (Ex. 20(b)): "diese Gott nicht mit falschen Herzen". Still better examples occur in non-thematic contexts, e.g. in the aria "Mein gläubiges Herz" in Cantata 68 "Also hat Gott die Welt geliebt", bar 25: "Weg Jammer, weg Klagen". It is perhaps unfair to include "Wäre dieser nicht ein Überthäter" as a true example, since the crowd do in fact believe Christ to be "Überthäter", the clause being only a conditional one. "Wir dürfen niemand tödten" is nearer to the true usage.

being associated with appropriate words,³⁴ or as purely accompanimental material not taken up vocally.³⁵ Here, clearly, we have the kind of case where one is tempted to state categorically that "word-painting causes chromaticism"; but the scope of the conclusion must not be exaggerated, for it must be remembered that equally strong chromaticism occurs in purely instrumental themes: no vocal theme exceeds in its chromatic effect such examples as the subject of *Wohltemperirtes Klavier* I.12 fugue, with its strange leap from sharp fourth to sharp seventh, and that of the E minor clavier duetto (*BWV 802*), with its employment of sharp fourth and third and flattened fifth. In instrumental music the chromatic theme is usually a minor one; but this is equally true of vocal music. In the opening chorus of Cantata 179 "*Siehe zu, dass deine Gottesfurcht . . .*" the word "*falschem*" produces a chromatic counter-subject (see Ex. 20 (b)) despite the major mode: but there is a more conspicuously chromatic countersubject in II.17 fugue of *Wohltemperirtes Klavier*. It may be objected here that a composer wishing to set the kind of words which usually associate themselves with chromaticism would anyway choose the minor mode: but in view of the well-recognized practice of "immediate" word-painting, unaffected by a negative, this would not necessarily be true. "Away with grief", "Fear not", and so forth, are sentiments eminently suited to the major key. The fact that Bach rarely uses chromatic mottos or themes in the major conduces to the view that major and minor behave very much in vocal as in instrumental music. One thing may be granted, however: it is very rarely that Bach is found employing chromaticism *in a vocal theme* where no suitable words are present. This piece of evidence will be seen to be an important one.

As far as thematic chromaticism—that described above as being due to the presence of an already heard theme—is concerned, it has been seen that this is in fact a purely musical procedure in which vocal and instrumental music behave in exactly the same way. It is true that in the former the presence of the appropriate words in all the entries of the theme may at first sight seem to support the "word-painting causes chromaticism" theory; but it must be remembered that it was normal Baroque practice for a theme to retain its own set of words throughout the piece; once the words have suggested chromaticism in the first place, therefore, it would be surprising, given the practice of the period, if they did not continue to be associated with it in all later entries.

Sequential chromaticism has no very decisive evidence to offer on the problem: the amount of such chromaticism in the whole of Bach's work is indeed hardly large enough for any radical conclusions to be drawn. Most of the examples occur in instrumental music, and although a number of these involve chorale preludes they occur, as would be expected of sequential pro-

³⁴ As in the aria "*Aechzen und erbärmlich Weinen*" in Cantata 13 "*Meine Seufzer, meine Thränen*"; the "motto" of bars 3-4 appears against appropriate words at 10-12 (bass only of 3-4, now in the violin part) 15-16, 19-21 (as 10-12), 24-25, etc.

³⁵ As in the first chorus of Cantata 12 "*Weinen, Klagen*", where the chromatic ground-bass theme is never taken up vocally. The *Crucifixus* of the B minor Mass, adapted from this chorus, is however not a case of the procedure, for the chromatic figure is taken up by the voices at the very end, in the bars Bach added (cf. p. 198 above).

gressions, in episodic sections where no chorale line is being delivered; the question of the relevance of chorale words thus hardly arises. It is, however, interesting that in such vocal examples as are found the words are usually appropriate: this, as far as it goes, supports the evidence from chromatic themes in suggesting that Bach tends not to introduce chromaticism *when words are present* if these words are not suitable.

It is, however, from the third kind of chromaticism—the preparatory—that the most interesting evidence is to be drawn. Even from the few examples that have been given it will have become clear that in vocal music preparatory chromaticism is usually associated with appropriate words. The follower of Schweitzer would, indeed, probably try to make out that in these cases the presence of the cadence was purely coincidental and that the word-painting was the true cause. As with the chromatic theme, however, the lie is given to such a contention by the existence of exactly similar procedures in purely instrumental music: again as with chromatic themes, the instrumental examples are far from being pale reflections of their vocal counterparts: few vocal examples, for instance, can better in dramatic effect the Neapolitan chord near the end of the organ *Passacaglia* in C minor (BWV 582) or the wonderful chromatic passages (also involving the Neapolitan, but here in the major) towards the end of both prelude and fugue of *Wohltemperirtes Klavier* II. 17.³⁶ Moreover, as was not the case with themes, it is not entirely unknown for Bach to employ preparatory chromaticism in vocal music even when the words are inappropriate, although this is admittedly not common.³⁷ There is clearly no case for an argument that the examples where appropriate words are involved are instances of pure word-painting disassociated from any musical cause.

There is, however, some still more important evidence to be examined. A careful examination of vocal pieces, particularly those of a solo nature, which exemplify preparatory chromaticism, shows that in many cases the passage in question is not the only occurrence of the words concerned: words are, of course, constantly being repeated in Baroque music, and it is often found that previous and/or subsequent settings of the same words which do not happen to occur at a preparatory context are not chromatic, or are less so, the chromatic setting being deliberately reserved for the preparatory context or contexts. Still further, instances are not wanting where a number of suitably evocative words occur in the text, but only those which occur at a preparatory juncture in the music are set chromatically. One need look no further than the first volume of the Bachgesellschaft to find an excellent instance of the first procedure in the aria "*Durch's Feuer wird das Silber rein*" in Cantata 2, "*Ach Gott vom Himmel sieh' darein*". The depicting of the word "*Kreuz*" in bar 32

³⁶ The example from the fugue is given in Ex. 16.

³⁷ E.g. aria "*Et in spiritum sanctum*" from B minor Mass, bars 129–132, preparing final ritornella ("apostolicam ecclesiam"); aria "*Kron und Preis gehörnter Damen*" from secular *Dramma per musica* "*Tönet ihr Pauken*", bars 63–67, preparing final ritornello of "A" section ("full' ich diesen Kreis der Welt") and similar juncture in adaptation of this aria to the words "*Grosser Herr und starker König*" in Christmas Oratorio pt. I ("*der Erden Pracht*").

and again at bars 34–35 attracts attention, and would probably be dismissed on a casual glance as "typically Baroque word-painting". But these are not the only appearances of this evocative word: in the "A" section of this *da capo* aria it appears no less than five times, as shown in Ex. 21. Its first occurrence (Ex. 21(a)) is set without any attempt at word-painting; the second (Ex. 21(b)) is more conspicuous, but only represents part of a subdominant modulation; the third, still in the subdominant (later in Ex. 21(b)), is lent some weight by the use of the *appoggiatura*, but is still non-chromatic. It is only at the fourth occurrence (Ex. 21(c)) that really noticeable word-painting begins to occur: here the word is set to the characteristic diminished third between flattened second and sharp seventh, involving the favourite Neapolitan chord, while at the fifth setting of the words (later in Ex. 21(c)) the complete chromatic scale figure descending from tonic to lower dominant is introduced. Both these latter cases, however, are instances of preparatory chromaticism: moreover, the degree of chromaticism employed is proportional to the importance

Cantata 2 "Ach Gott, vom Himmel sieh da hin,"
aria "Durch's Feuer wird das Silber rein"; bars
17 and 18.

Ex. 21

(a)

17 Tenor
rein, —— durch's Kreuz ① das Wort be - währt —— etc.
Strings etc.
& Continuo

18 etc.

(b)

21 Op. cit. bars 21-25
rein, —— durch's Kreuz ② das Wort be - währt —— er
22

23 24 25
fun - den, durch's Kreuz ③ das Wort — be-währt er-fun - den fragmentary ritornello entry
ritornello entry

Op. cit., bars 31-36

wird das Silber rein, durch's Kreuz

Wort bewährt er-fun-den, durch's Kreuz

C1

das Wort bewährt er-fun-den Ritornello

etc.

C2

of the musical event prepared for, the single Neopolitan chord leading up to the cadence of bars 33-34, while the much more emphatic cadence of 35-36, which leads to the final entry of the *ritornello*, is prepared by the complete chromatic scale figure. The same may be observed in the "B" section of the *da capo* scheme with the phrase "*Kreuz und Not*". The first occurrence of these (bars 46-47) is modulatory, passing from B \flat to C minor, the second and third (bars 50-51) also modulatory, from E \flat to A \flat and then sequentially to B \flat , and employing *appoggiature*. Chromaticism appears at the fourth occurrence (bars 52-53), where point is made of the diminished fourth from G \flat to D \natural and the diminished third from C \flat to A \natural , the resources of E \flat minor being used to prepare the cadence and fragmentary *ritornello* entry in the directly related E \flat major at bar 53. The words appear again at bars 57-58 (modulating from C minor to D minor, with an *appoggiatura* on "*Kreuz*") and 61-62 (D minor, again with *appoggiatura* on "*Kreuz*"): both these settings use the non-diatonic

sharp seventh to good effect, but are not chromatic.³⁸ Chromaticism is reserved for the final occurrence at 63, where a prominent use of the sharp fourth depicts "Noth", rising by a diminished seventh on "geduldig": the *tempo* here slows to *Adagio*, and at bar 64 the final cadence of the "B" section occurs in D minor, dominant of the main key.

Another good example of the procedure is seen in the aria "Lass, o Welt, mich aus Verachtung" from Cantata 123, "Liebster Immanuel, Herzog der Frommen" with the words "in betrübter Einsamkeit". The settings need little comment now that the basic principle has become clear: the occurrences are as follows:

bars 12-13	normal;
bars 19-20	chromatic, preparing, "extra" <i>ritornello</i> entry ³⁹ in the dominant A major;
bars 21-23	normal;
bars 23-25	chromatic, preparing <i>ritornello</i> entry proper in A major;
bars 25 (second half)-26	normal; this is the actual "lead-in" to the cadence itself and is commonly diatonic after a chromatic preparatory passage (compare, for instance, Ex. 16 from <i>Wohltemperirtes Klavier</i> II.17);
bars 31-37½	correspond to 18½-24, now in the tonic D major instead of the dominant A, this being a basically binary design. The original diatonic "lead-in" to the cadence (second half of 25) is now replaced by a full bar (38) containing, as is appropriate, the strongest chromaticism yet found—the unaccompanied descent from flattened sixth to sharp fourth.

Again, the degree of chromaticism present is seen to be proportional to the importance of the event prepared—the comparatively mild second half of bar 19, recapitulated in the first half of 32, preparing the "extra" *ritornello* entry, the much more conspicuous passage at 24-25 leading to the dominant *ritornello* proper, and finally the prolonged and more strongly chromatic recapitulation of this at 36½-38 preparing the final *ritornello* of all, now delivered complete in the tonic key.

The following are further examples of the same treatment of words, described in tabulated form:

Cantata 6, "Bleib bei uns": aria "Hochgelobter Gottes Sohn"; key E♭ major: "weil die Finsterniss einbricht":

bars 66-67:	modulatory, F minor to A♭ with conspicuous use of D♭;
bars 76-80:	PREPARATORY CONTEXT: conspicuous use of flattened seventh and sixth of A♭ major (borrowed from A♭ minor) prepare cadence and <i>ritornello</i> entry in that key.

bars 98-99: modulation from E♭ minor to B♭ major; E♭ minor is a dark key, but not in relation to its context, which introduces B♭ minor

³⁸ See above, footnote 5.

³⁹ I.e. a *ritornello* entry occurring while the voice is still delivering, so to speak, the "*concertino*" part of the aria. Such incursions of the *ritornello* into the solo section are not uncommon in Bach: they would presumably be played *piano, forte* playing being reserved for the conventional, purely instrumental statements which occur at structurally important points.

and E \flat minor (both indirectly related) owing to the repeating of the material of bars 57–65 a tone lower at 89–97; this really amounts to an extension of the principle of thematic chromaticism. To avoid too great a flat-side excursion at this point Bach modulates to B \flat , instead of to G \flat as would have occurred if bars 65–68 had been exactly recapitulated; a further change at 101–102 as compared with 69–70 brings the passage from 71–81 on to the tonic E \flat ;

bars 108–112: PREPARATORY CONTEXT: passage corresponding to 76–80 but preparing tonic (E \flat) cadence with tonic minor harmonies.

Cantata 22, "Jesus nahm zu sich die Zwölfe" aria, "Mein Jesu, ziehe mich nach dir"; key C minor (Dorian key-signature):

"zu deinen Leiden gehn":

bar 27: diatonic, tending toward E \flat major;

bars 31–32: PREPARATORY CONTEXT: sudden chord of C \flat in E \flat major context, and other E \flat minor harmonies prepare cadence and fragmentary *ritornello* entry in E \flat (relative major);

bars 68–71: PREPARATORY CONTEXT: conspicuous use of the flattened second, and later sharpened fourth, degrees prepares final cadence of voice-part and final *ritornello* in tonic.

Cantata 55, "Ich armer Mensch, ich Sünderknecht": title aria; key G minor:

Opening words:

bars 17–113: numerous settings, chiefly modulatory (e.g. 18) or mildly chromatic (e.g. 19, 27) often with *appoggiature* (e.g. 18, 19, 23);

bars 115–120: PREPARATORY CONTEXT: conspicuous use of flattened second degree, with characteristic diminished third from flattened second to sharp seventh degrees on "Mensch" (bars 115–116), soon followed by dominant-supertonic chromatic descent on "armer" accompanied by tonic-dominant chromatic descent in *continuo* (bars 117–118), preparing tonic cadence and final tonic *ritornello*.

"mit Furcht und Zittern zum Gerichte":

bars 50–51: characteristic diminished fourth on "Furcht" (mediant to sharp seventh) and modulation to subdominant (of the temporary D minor) on "Zittern";

bars 57–58: PREPARATORY CONTEXT: dominant-supertonic chromatic descent, with tonic-dominant chromatic descent in *continuo*, preparing cadence and *ritornello* entry in D minor (dominant of main key).⁴⁰

Cantata 68, "Also hat Gott die Welt geliebt": opening chorus; key D minor:

"und ist kein Leid, das den betrübt":⁴¹

bars 40–42: modulatory, from A minor (dominant) to G minor (subdominant), returning thence to the tonic D minor;

⁴⁰ See Ex. 13 above.

⁴¹ Negative word-painting: *c.f.* above, p. 201.

bars 42 (last quaver)-43: modulation as if to B \flat major, on “-trübt” (bar 43). B \flat major arrives, but with seventh added as if tending towards E \flat ;

bars 43 (9th quaver)-45: PREPARATORY CONTEXT: F minor harmonies prepare cadence and modified *ritornello* entry in F major (relative major).

Cantata 80, “Ein’ feste Burg ist unser Gott”: opening chorus; key D major: “Der alte böse Feind”:

bars 119-123: chorale line centering round A (its normal position in overall D major tonality) but *continuo* part modulates to F \sharp minor, introducing dominant-tonic chromatic ascent (varied) in that key;

bars 123-127: chorale line centering round E (answer form) accompanied by modulation to E minor;

bars 127-131: a further answer-form entry gives the chorale line centering round B, accompanied by B minor modulation;

bars 131-135: same process causes modulation as if to F \sharp minor, but final F \sharp chord major;

bars 135-138: modulation to B minor and return to tonic D major;

bars 138-143: PREPARATORY CONTEXT: against the canon on the chorale line between trumpet and *continuo* D minor harmonies, including very prominent sharp fourth and flattened third at 140-142, prepare half-cadence on the home dominant at 142-3, introducing entry of next line and representing return to the main tonic after the digressions of the last twenty bars.

Cantata 86, “Wahrlich, wahrlich ich sage euch”: aria, “Ich will doch wohl Rosen brechen”; key A major:

“wenn mich gleich die Dornen stechen”:

bars 15-16, 19-20, 24: normal;

bars 27-30: PREPARATORY CONTEXT: A minor harmonies, including Neapolitan chord, prepare final cadence of voice in A major (tonic) leading to *ritornello*.⁴² Characteristic diminished seventh upward leap on “Dor-” and diminished third (flattened second degree to sharp seventh) towards the end of “ste-”.

Cantata 88, “Siehe, ich will viel Fischer aussenden”: duet, “Beruft Gott selbst”; key A major:

“stünd uns gleich Furcht und Sorg’ entgegen”:

bars 25-27 and 28-32: characteristic suspension treatment between the two voices causes discords, but no chromaticism;

bars 32-35, 36-37, 38-40: PREPARATORY CONTEXT: E minor harmonies prevail throughout this passage, preparing an E major (dominant) cadence leading to a *ritornello* entry at bar 40.

⁴² See Ex. 17 above.

Cantata 101, "Nimm von uns, Herr": aria with chorale, "Warum willst du so zornig sein?"; key A minor:

Opening words:

bars 9-11: straight chorale line, *andante*;

bars 11-13: aria proper, *vivace*: normal minor;

bars 13-15: modulation to subdominant, with prominent Aeolian sixth of that key on "Zorn-";

bars 15-17: modulation to dominant, with characteristic minor figure on "Zorn-";

bars 17-19: chorale line, *andante*, dominant;

bars 19-20: PREPARATORY CONTEXT: E minor of 19 dramatically followed by C minor, with voice leaping a sixth to E \flat on "Wa-rum". Close on dominant of C minor; the *tempo* slows to *adagio*, and a pause follows. This prepares a resumption of the *vivace* to new words in C major (relative).

Cantata 170, "Vergnügte Ruh": aria, "Wie jammern mich doch die verkehrten Herzen"; key F \sharp minor:

"wenn sie sich nur an Rach' und Hass erfreu'n":

bars 20-21: "Rach": normal A major (relative) but florid vocal line;

bars 21-23: PREPARATORY CONTEXT: A minor harmonies, including flattened second degree, prepare weak A major cadence at 22-23;

bar 24: second, and stronger, A major cadence confirms the first one, but without further chromatic preparation. *Ritornello* entry, with new and very florid upper parts, follows.

Later, "dein scharfes Strafgebot so frech verlacht":

bars 37-39: 37 $\frac{1}{2}$ -39 is a recapitulation of 20-21 $\frac{1}{2}$, now in E major: no chromaticism, but florid vocal line on "frech";

bars 39-40: PREPARATORY CONTEXT: recapitulation of 21 $\frac{1}{2}$ -23: E minor harmonies, with flattened second degree as before, prepare weak E major cadence at 40;

bars 40-42: free recapitulation of 23-25: normal, leading to confirmatory E major cadence at 42 and *ritornello* entry with new florid upper parts; against the first bar and a half of this the voice continues with a long trill on "-lacht".

Although the evidence just presented is the most important of any in the present discussion, it is not the only evidence which is relevant. Other, less common, procedures with regard to the use of preparatory chromaticism in connection with words are also found, as follows:

(i) The words may occur first in a preparatory context, and be chromatically treated there, subsequent appearances being non-chromatic or chromatic according to context. To the listener unaccustomed to Baroque methods this seems a more obvious procedure than the preceding one, as it draws attention to the words at their first occurrence. Significantly, it appears to be much less common in Bach than the practice of the non-chromatic setting preceding the chromatic.

Example:

Cantata 35, "Geist und Seele wird verwirret": aria, "Ich wünsche mir bei Gott zu leben"; key C major:

"mein martervolles Leben enden":⁴³

bars 63–67: PREPARATORY CONTEXT: subdominant minor harmonies prepare subdominant major cadence and *ritornello* entry at 67;

bars 86–95: PREPARATORY CONTEXT: 86–88 inclusive contain tonic minor harmonies (with characteristic diminished third from flattened sixth to sharp fourth at 88) preparing weak tonic major cadence at 89–90. 90 begins a prolongation in normal tonic major (with transitory modulations) to "enden". The eventual final cadence is considerably delayed; bars 101–105 reproduce, in the tonic, the originally dominant end of the *ritornello* (bars 12–16), as if to close in the tonic, but—

bars 105–108: the cadence of 104–5 is interrupted, and a further prolongation with voice and *continuo* only leads to the final cadence of the voice at 107–8 and the final *ritornello* (108–end). Further chromaticism is unnecessary from a musical point of view, despite the continued presence of the appropriate words.⁴⁴

(ii) Chromaticism may accompany appropriate words in a preparatory context, but may be based more or less directly upon a preparatory chromatic passage in the initial *ritornello*, which is, of course, purely instrumental. In such cases, by a process analogous to that of thematic chromaticism, the chromatic progressions have first been assimilated by the listener in a purely musical context. Some of the examples here also illustrate the principle of words being set non-chromatically before they appear in a preparatory context.

Examples:

St. Matthew Passion: aria, with chorus, "Sehet, Jesus hat die Hand . . ."; key E \flat major:

"in Jesu Armen⁴⁵ sucht Erlösung, nehmt Erbarmen":

bars 19–24: B \flat minor harmonies prepare B \flat major (dominant) cadence and *ritornello* at 24. Compare opening *ritornello*, bars 5 (last beat)—8.

Cantata 32, "Liebster Jesu, mein Verlangen": aria, "Nun verschwinden alle Plagen"; key D major:

"nun verschwindet Ach und Schmerz":⁴⁶

bars 14–17 (A minor preparing A major (dominant) cadence and *ritornello*) and 34–36 (D minor preparing D major (tonic) cadence and

⁴³ Negative word-painting.

⁴⁴ The diatonic leading into a cadence or entry after chromatic preparation has already been seen in *Wohltempiriertes Klavier* II, 17 fugue (Ex. 16 above) and Cantata 123 (see p. 206 above).

⁴⁵ Is it conceivable that the chromatic setting of the noun "Armen" at 22–23 is due to an unconscious confusion with the adjective "arm"? The almost automatic way in which stock words produce chromatic word-painting in Baroque music suggests that such confusion would not be impossible.

⁴⁶ Negative word-painting.

final *ritornello*): cf. opening *ritornello*, bars 2-3. In each case the chromatically prepared cadence is interrupted and followed by a more emphatic one without chromatic preparation (bars 4-5, 17-18 and 36-37). Other settings of these words normal (24-25, 27-28), except 29-30, where D minor harmonies prepare the return of the tonic key, and original vocal opening (cf. 30 with 11).

Cantata 105, "*Herr, gehe nicht in's Gericht*": aria, "*Wie zittern und wanken*"; key E \flat major:

"... verklagen ... entschuldigen wagen":

bars 39-45: B \flat minor harmonies preparing B \flat major (dominant) cadence and *ritornello* entry at 45. Compare opening *ritornello*, bars 6-9. Other settings of these words mainly modulatory: 30-38 visit C minor and B \flat major, and lead to the chromatic passage just mentioned; 59-69 visit B \flat minor again, but only as part of a trend from F minor (55-57) to A \flat major (63-64) and subsequently C minor (relative) (66-69); 69-74 lead to a C minor cadence and *ritornello* (latter part only) entry, the mild chromaticism of 71 being preparatory for this event.

The chromaticism of 91-93 (E \flat minor harmonies preparing E \flat major (tonic) cadence and final *ritornello* entry at 94) may reasonably be said to recall that of 15-16, which prepare the final tonic cadence of the opening *ritornello*. The words, "*durch eigene Folter zerrissen*", were set before at 81-84 and 87-90 without chromaticism.

Cantata 113, "*Herr Jesu Christ, du höchstes Gut*": aria, "*Fürwahr, wenn mir das kömmt ein*"; key A major:

"so quält mich Zittern, Furcht und Pein":

bars 15-17: E minor harmonies, with chromatic ascent from mediant to dominant on "Zit-", prepare E major (dominant) cadence and *ritornello* entry at 17.

"dass mir das Herze bräche":

bars 26-28: same chromatic ascent in F \sharp minor, preparing F \sharp minor (relative) cadence and *ritornello* (latter part only) entry in that key at 30.

bars 35-37: same chromatic ascent in A minor preparing "extra" *ritornello* entry⁴⁷ in A major (tonic) at 37 (second half).

With all these, compare opening *ritornello*, bars 5-6, where the A minor chromatic ascent prepares the tonic cadence of the *ritornello* at 6-7.

Other settings of "das Herze bräche" (23-24, 32-33) non-chromatic.

(iii) The appropriate words may occur only in a preparatory context, where they are set chromatically. Owing to the fairly frequent occurrence of suitable words in the poems set by Bach the possibility that such words may occur at a convenient point for preparatory chromaticism is obviously quite large.

⁴⁷ Cf. above, footnote 39.

Examples:

Cantata 73, "Herr, wie du willst": aria, "Herr, so du willst"; key C minor (Dorian key-signature):

"... in Staub und Asche nieder, dies höchst verderbte Sündenbild":

bars 33-38: B \flat minor harmonies, including flattened second degree (36), preparing B \flat major (VII) cadence at 37-38.⁴⁸

Cantata 80, "Ein' feste Burg": duet, "Wie selig sind doch die"; key G major: "wenn es den Tod erlegt":

end of voice parts before final *ritornello*.⁴⁹ Tonic minor harmonies, including flattened second degree (3rd bar from end of voice parts) preparing final tonic major cadence and *ritornello*.

(iv) Words of a suitable character may be ignored because of absence of a preparatory context suitable to the design of the piece as a whole:

A most interesting case of this nature concerns the chorale, "O Mensch, bewein dein Sünde gross". First of all, it is worth noting how many of the words of the first verse could be chromatically set with appropriateness:

line 1	"bewein", "Sünde"
line 7	"Todten"
line 8	"Krankheit"
line 10	"geopfert würd"
line 11	"Sünden schwere Bürd"
line 12	"Kreuze"

Much has been made of the wonderful conclusion of the chorale prelude for organ (*BWV 622*) on this melody, with its *adagissimo* passage introducing rich chromaticism. This chromaticism has, of course, been attributed⁵⁰ to the words of the last line of the first verse (unheard, but known to the congregation) "Wohl an dem Kreuze lange"; but the passage is, in addition, an excellent example of preparatory chromaticism, the final cadence in the tonic (E \flat major) being prepared by harmonies borrowed from E \flat minor (including a conspicuous flattened second degree descending to the seventh degree below—the characteristic diminished third so often observed in previous examples). In a purely instrumental piece such chromaticism would not be at all inappropriate. Of course it would be mistaken to deny the connection with the words here: but it may reasonably be said that the needs of this particular piece were such that Bach chose, out of a number of possible words, those of the last line (of which "Kreuze" is really the key word) for strongly chromatic portrayal, since he felt that the final cadence was here the most suited for chromatic preparation of this kind. Chromaticism in a milder form also appears in line 10, where a chromatic ascent in the bass portrays "geopfert würd"; here, however, the

⁴⁸ Further preparatory chromaticism follows immediately, E \flat minor harmonies in the purely instrumental passage 38-42 preparing the E \flat major (relative) cadence at 41-42. The following of one preparatory passage by another in this way is not common.

⁴⁹ See Ex. 18 above.

⁵⁰ E.g. by Schweitzer, *op. cit.*, Vol. II, pp. 65, 69-70.

resources used are only those of the directly related minor keys of F and G minor.⁵¹

Fortunately this prelude is not the only piece by Bach based upon the chorale in question, and it is instructive to observe what he does in the great chorale chorus, founded on the same tune and verse, which concludes the first part of the St. Matthew Passion. This opens with an instrumental *ritornello*, which begins in the tonic E major, modulates to the dominant B major, and, eventually, returns to the tonic E. By way of preparing both the modulation to B and the return to E, harmonies borrowed from the minor of these two keys are introduced in a way which might well be found in a purely instrumental piece. The plan of the *ritornello* is thus:

- bars 1-4: essentially tonic;
- bars 5-9: B minor harmonies lead to B major (dominant) cadence at 8-9;
- bars 9-12: digressive;
- bars 13-17: E minor harmonies lead to E major (tonic) cadence at 16-17.

The first line of the chorale melody begins on the tonic and ends on the dominant; not unnaturally, therefore, it occurred to Bach to recapitulate, in a slightly condensed version,⁵² bars 1 to 9 of the *ritornello* against this line, the dominant preparation for the dominant cadence extending beyond the end of the line. Against the preparatory passage the words of the line are repeated to free vocal material, the word "*bewein*" now being depicted by long quaver *melismata* employing the B minor harmonies provided by the *ritornello* passage (bars 20½-24½). Thus owing to a structural device—the recapitulation of part of the *ritornello* to hold the design together—word-painting is provided for a word which in the chorale prelude received no such depiction. Later recapitulations are also of interest. The brief reference at 39-41 is purely instrumental, although just possibly Bach had in mind the word "*zart*" at the end of the preceding line. At 65-69 the passage appears in a minor key, G♯ minor (III), where apart from the diminished seventh chord in 67 it is non-chromatic, but owing to the characteristic nature of the minor it nevertheless has a telling effect: quaver vocal *melismata* are again used, this time to depict "*Krankheit*". The passage next appears, again on the dominant of the dominant key, at 79-82, where it has a less definite preparatory function, perhaps to be regarded as paving the way for the entry of line 11 in the dominant major; the words depicted here are those of the preceding line "*geopfert wird*", repeated to free material. A momentary reference at 84-5, to the words "*unserer Sünden schwere Bürd'*", prepares the return of the latter part of the opening *ritornello* at 85 beat 3 (c.f. 9 beat 3) and the original preparatory passage for the end of the *ritornello* (13-17) reappears, the voices delivering the words

⁵¹ The bass ascends chromatically from dominant to tonic of F minor, but the F minor cadential progression is avoided and the ascent is prolonged up to G with a transient modulation to G minor (7-6 bars from the end).

⁵² Bars 17-20 beat 3 represent bars 1-5 beat 1 of the *ritornello*. The preparatory passage is displaced by half a bar, but is not condensed.

of the last line "*Wohl an dem Kreuze lange*", this time before the entry of the actual line itself. The original cadence is, however, averted at 92 beat 3, and the last line enters in normal E major at this point, a momentary A minor chord in 95, leading to the final tonic pedal, being the only remaining chromaticism. With the possible exception of 79-82, therefore, all the chromaticism in this great movement is preparatory, fulfilling a structural function as well as depicting words, and all of it except bar 95 stems ultimately from the purely instrumental passage of bars 5-9.

Thus of the two pieces based upon the same words the first, the organ prelude, draws conspicuous attention to the concluding "*wohl an dem Kreuze lange*", with milder depiction of "*geopfert würd'*",⁵³ while the second, the choral movement, paints all the possible words except "*Todten*", giving them all, however, much less conspicuous treatment: moreover, "*wohl an dem Kreuze . . .*" at the end is, if anything, less conspicuously treated than "*bewein*" in the very first line of all. The reason for the marked difference of treatment between the two pieces can, surely, only be traced to the individual, purely musical, needs of each. Suitable words in lines 1, 7, 8 and 11 are, in the organ prelude, deliberately ignored in the absence of a musical context in which their depiction would be appropriate.⁵⁴

All the evidence adduced from preparatory chromaticism, then, points to a marked tendency on the part of the composer to regard word-setting rather as a justification for the employment of a type of chromaticism which would anyway be suitable from a purely musical point of view than as a dominating factor whose needs must at all costs be served. It is indeed true that, as was mentioned above, preparatory chromaticism does not often occur where words of an unsuitable character are present: this was seen earlier to be true also of chromatic themes and perhaps of sequential chromaticism, and it is clear that any final conclusion on the matter must not ignore this point.

Before reaching such a conclusion, however, one remaining class of chromaticism must be discussed—the incidental. Of this it has already been noted that the number of examples in vocal music in general is not in excess of that occurring in instrumental. Again, however, the vocal examples are more often than not associated with words:⁵⁵ moreover, it was seen that on occasion words induced Bach to introduce incidentally a type of chromaticism far more drastic than any which occurs in the same manner in instrumental music,⁵⁶

⁵³ It is very difficult to accept Schweitzer's interpretation of line 11 of the organ prelude (*op. cit.*, Vol. II, p. 69).

⁵⁴ Schweitzer himself seems vaguely uneasy about the disparity between the two settings. Of the chorale prelude he says (*op. cit.*, Vol. II, pp. 69-70) "At the commencement of this chorale prelude Bach has not attempted to bring out any particular words in the music, since the text offered him none that seemed striking enough for the purpose", a statement of which the choral movement provides clear denial. Speaking of the choral movement, he seems disappointed not to find word-painting of "*Kreuze*" of the same dramatic quality as in the organ piece, for he recommends that in interpreting the former the end of the latter should be borne in mind, and that "chorus and orchestra should here also die away softly in a slow *rallentando*" (*op. cit.*, Vol. II, p. 212).

The straight harmonization of this melody (Riemenschneider nos. 201 and 306) contains no chromaticism worthy of mention.

⁵⁵ Cf. above, p. 198.

⁵⁶ See Ex. 19 above.

and that in the rather special cases of straight chorale harmonizations and recitative word-painting seems to produce incidental chromaticism rather more often than in other work.

The conclusions to be drawn from the evidence are, as often in musical aesthetics, complex. Neither Spitta nor Schweitzer is right, though the former, in so far as he maintained that musical purpose rather than the needs of word-painting as such was the dominating influence upon Bach, was nearer the truth. In fact, it would seem that words, for Bach, act in the vast majority of cases as a trigger which, given the right musical circumstances, sets off, so to speak, an excursion into chromaticism *which would anyway be appropriate from a purely musical point of view*. Bach's main concern in employing chromaticism is its purely musical suitability, having regard to the style of musical expression used by him and the given musical context. When convenient, words may be portrayed chromatically: when not convenient they may be ignored, passed by until a convenient juncture occurs, or depicted by some less drastic means. This is the conclusion pointed to by the evidence from the chromatic theme and from preparatory chromaticism, the two most common sources of chromatic effects in Bach and the late Baroque generally. So far Bach's attitude may be called, in the broad sense, "classical", in that his main concern is for musical design as such, as opposed to "romantic", which latter term implies the impinging of literary ideas upon music and their ultimate domination over it. But Bach does make certain concessions to "romanticism" in this sense: the first is the purely negative one, already observed, that he refrains as a general rule from introducing chromaticism in the setting of words to which it would not be appropriate; this is particularly true of arias and solo ensembles, where the more personal and intimate nature of the composer's expression and also the easier perception of the words by the listener naturally demand a closer correspondence between the emotion of the words and that of the music. A more positive concession to romanticism is found in the already observed commoner use of incidental chromaticism in chorales and recitative, and in the occasional instances of extreme incidental chromaticism due to word-painting in ordinary vocal music. Here Bach looks forward in no uncertain manner to the practice of a later age in which incidental chromaticism was to be, in effect, the chief category instead of a comparatively subsidiary one; he also, strange as it may seem, looks back to earlier Baroque practice, in which, in the absence of the highly organized structural and tonal system which was developed later, and which was largely responsible for the systematized employment of chromaticism found in the late Baroque, incidental chromaticism for word-painting seems to have been much more common.

This, then, is the extent to which Schweitzer's view of the words as a dominating force has validity. The reason for the Schweitzer point of view can, in fact, now be seen: typically, for the romantic age in which he flourished, Schweitzer wished to read into Bach's employment of chromaticism and other devices an attitude on the part of the composer which regards music as the faithful servant of literary ideas: music was, for that age, judged by its ability to

"express something", a "something" outside itself; it was regarded as a language whose sole purpose was to tell some kind of story—either a story about emotions, or, in the more extreme case of the tone poem, a story about factual occurrences. Schweitzer admitted, of course, that Bach's methods of tone painting were aesthetically very different from those of his own day:⁵⁷ but nevertheless the fundamental attitude which he reads into Bach is the same. By contrast Spitta, equally affected by the views of his own age, but in the opposite way, was too much at pains to point out the difference between these views and Bach's, and thus is carried to the other extreme of admitting only a coincidental connection between words and music in Bach. In the present age, when romanticism has declined and the regarding of music as a language for the expression of external ideas is no longer fashionable, it is perhaps easier to approach the truth about Bach's methods, and to see that he was, despite occasional glimpses of a "romantic" approach, firmly rooted in a "classical", purely musical, attitude, one which did not ignore words, but rather turned them to the advantageous use of the composer. With Bach, in fact, words and word-painting are his servants rather than his masters: it is the music that matters.

⁵⁷ *Op. cit.*, Vol. II, p. 25.

Hindemith's *Ludus Tonalis* and Bach's Well-Tempered Clavier—A Comparison

BY

HANS TISCHLER

I

WITH the completion of Volume I of his *Well-Tempered Clavier* in 1722 Bach created a model that has been imitated ever since. Although it was printed for the first time in 1799, it gained admirers well before then, and afterwards grew steadily in stature as one of the great treasures of keyboard music. Among the imitations two above all seem to stand out: Bach's own Volume II of the *Well-Tempered Clavier* and Hindemith's *Ludus Tonalis*, completed 22 and 220 years after their model respectively.

The two works by Bach on the one hand and the one by Hindemith on the other are alike in so far as they contain series of fugues, each fugue preceded by a piece of comparable length but not a fugue. Herewith, however, the similarities almost end. The dissimilarities are interesting and significant. They go well beyond the obvious ones of style, as we shall see.

But even the style differences yield some important and interesting information. They may be grouped under three main headings, *viz.* chord structure, counterpoint and tonality:

(1) As is well known, Bach's harmony is based primarily on the 3rd plus 5th or 6th, that is, on the triad and its first inversion, the 6th chord. Hindemith's chords, on the other hand, are based primarily on the 4th plus 7th or 5th, that is, the 4th chord and its first inversion, the $\frac{5}{4}$ chord, and on the 3rd or 5th plus 7th and their inversions.

(2) This difference in chord structure brings about one in contrapuntal sound; for the contrapuntal lines of both composers naturally tend to converge on main beats in the consonances peculiar to their chord structures. Thus in Bach's music triads and 6th chords predominate on main beats and in Hindemith's, 4th chords and incomplete 7th chords and their inversions, which to our ears, used to the former, give the music a typically contemporary flavour of dissonant, though moderately dissonant, counterpoint.

(3) Each of Bach's two volumes presents one Prelude-and-Fugue in each of the twelve major and minor keys; each therefore contains twenty-four Preludes-and-Fugues, forty-eight pieces in all. Hindemith, however, is the heir of the post-Wagnerian style which progressively veiled the differences between major and minor. He therefore logically replaces the major-and-minor system of the Classic-Romantic era by a major-minor system in which the characters of the two modes merge. His volume, therefore, contains only

twelve fugues, one on each of the twelve notes of our system, not two. These twelve fugues are separated by eleven interludes and framed by a prelude and a postlude, making a total of twenty-five pieces.

II

The differences of style between Bach and Hindemith are further accentuated by differences in concept. Each of the two volumes of the *WTC* (*Well-Tempered Clavier*) is conceived as a collection of twenty-four individual preludes-and-fugues. These pieces are, to be sure, arranged in chromatic order, but this logical order is purely didactic—set forth to prove that on a well tempered keyboard instrument everyone of the twenty-four keys can be used for composition; the chromatic sequence of tonic (parallel) majors and minors has no further musical meaning. To play the forty-eight pieces of either volume—or, worse, all ninety-six pieces—in one successive sweep is completely contrary to Bach's intentions; it proves too long and results in a kaleidoscopic, unsatisfactory experience.

By contrast Hindemith, in the overall arrangement of the *LT* (*Ludus Tonalis*), once more follows a concept of the Romantic era, namely that of cyclic internal coherence. He employs five chief approaches to the creation of this coherence: (1) Instead of Bach's didactic chromatic sequence of keys he uses one that applies the tonal relationships he himself worked out in the theoretical Volume I of his *Craft of Musical Composition*. This overall tonal scheme, which accounts for the name of the work, proceeds from *C* through ever more distantly related keys—*G, F, A, E, E \flat , A \flat , D, B \flat , D \flat , B*—to *F \sharp* , whence it returns to *C* in the *Postludium*. (2) This return is made particularly cogent and interesting through the cyclic relationship that connects this last piece with the *Praeludium*; for it is the exact replica of the latter read (a) in crab—from back to front, (b) with every interval inverted—what was there ascending now descending and *vice versa*, and (c) with the parts inverted—the highest becoming the lowest and *vice versa*. (3) A further factor of unification is discovered in the other non-fugal pieces. Whereas Bach called these *Preludes* and composed each in the key of the succeeding fugue with which it forms a unit, Hindemith calls them *Interludia* and composes most of them so that they lead from the key of the preceding fugue to that of the succeeding one. (4) Moreover, Hindemith carefully creates contrasts of *tempo* and expression among the pieces of the cycle so that a complete performance of the entire work gives a satisfactory impression. (5) He gives it additional uniformity through the exclusive use of three parts in the fugues, whereas Bach wrote fugues in two, three, four, and five parts.

The most clearly perceived factors of unity are those listed above under (2) and (3). The tonal continuity between the end of one piece and the beginning of the next is quite obvious in many instances, and in some the conclusion of an interlude seems to engender the subject of the following fugue. But the excellence of the whole as a cycle derives from all the above factors.

This does not, of course, preclude the performance of the separate pieces of the *LT*, though some of the interludes cannot well stand alone because of their modulatory character.

While in a way the *LT* is an imitation of the *WTC*, in another it includes features that make it the heir also of Bach's *Art of Fugue*. For, besides a triple fugue (no. 1) and a double fugue (no. 4), types that also occur in the *WTC*, the *LT* also exhibits more difficult artifices which Bach employed in the *Art of Fugue* but not in the *WTC*. Thus Hindemith writes a mirror fugue (no. 3) in which the second half is the first half read backward, an inversion fugue (no. 10) in which the second half repeats the first half with all intervals and the relative position of parts inverted, and a canonic fugue (with two imitative parts and a free bass, no. 11). He also, as has been mentioned, uses the inverted retrogression of the *Praeludium* in the *Postludium*, and in one fugue (no. 9) the retrograde and inverted retrograde subject.

III

From these general remarks we now turn to some more specific points of comparison concerning first the fugues and thereafter the other pieces.

(a) In twenty-five of the forty-eight fugues of the *WTC* there is a tonal answer, *i.e.* a slight change in the subject at its second appearance stressing the tonic and dominant of the prevailing key. Hindemith does not employ this technique at all.

(b) In only two of the forty-eight (vol. I, nos. 18, 24) does the answer not come in the dominant, *i.e.* a 5th higher or a 4th lower than in the first statement of the subject; and these exceptions are due to the modulatory character of the subjects which move from tonic to dominant and in the answer return from subdominant to tonic. In the *LT*, on the other hand, only five fugues (nos. 7–11) have dominant answers; nos. 1, 2, 5, 6, and 12 use the subdominant for the answer, and nos. 3 and 4 chromatic mediants. (No. 3 is the only one with a subject of major character.)

(c) With one exception where the third entrance of the subject stands in the dominant (no. 2), the keys of the subject entrances in Hindemith's fugue expositions always alternate, and this is equally true of Bach's forty-eight, with these three exceptions: vol. I, no. 1 (I–V–V–I) and vol. I, nos. 12 and 14 (i–v–i–i). In Hindemith's case the tonic is chosen invariably for neighbouring parts: eight times for alto and bass, twice for soprano and alto. (The exception of no. 2 has been noted; and no. 11 has only two entrances.) With Bach there is greater variety: of his three-part fugues twelve present alto and bass on the tonic and fifteen soprano and bass; among the four-part fugues fourteen give one key to soprano and tenor and the other to alto and bass, while only two pair alto and tenor, soprano and bass. (Two exceptions, where three voices enter in the tonic, are noted above.)

The following tabulation will be convenient for reference:

Hindemith	2 parts	Bach	4 parts
i - v		i - v	I - V - I - V
a s once		s b once	t a s b 4 times
	3 parts		a s b t 3 ..
		I - V - I	b t a s 3 ..
		s a b 13 times	a t b s twice
a-s-b		a s b 10 ..	a s b t once
i iv i 4 times			b t s a ..
i v i 3 ..			a s t b ..
s-b-a			I - V - V - I
i v i once			a s t b ..
I VI I ..			i - v - i - i
b-s-a ..		b s a twice	t a b s twice
i iii i ..			
b-a-s ..		b a s ..	5 parts
i iv v ..			i - v - i - v - i
			s a t b a b once
			b b a t a s ..

As this list shows, both composers prefer the bass to enter last with the subject in three-part fugues. In Bach's four- and five-part fugues the soprano shares this preference with the bass. On the other hand, the two masters treat the beginnings differently: Hindemith prefers the alto in first position, where it can be most clearly heard; Bach opens many three-part fugues with the soprano, obviously holding that as long as there are so few parts the middle voice can always be easily heard. But in his four-part fugues he, like Hindemith, allots first position most often to a middle part, alto or tenor, and gives these parts greater preference also in second position, reserving the last two entrances for the more easily heard outer parts. In the expositions of second and third subjects both masters use various irregular key sequences and voice distributions for subject entrances.

(d) There are among Bach's forty-eight fugues only two double and two triple fugues (respectively vol. II, nos. 18, 23 and vol. I, no. 4, vol. II, no. 14), and among Hindemith's twelve fugues one of each (nos. 4 and 1). A more significant difference may be seen in the use of *obbligato* counterpoints; whereas Bach uses one or two of these in more than half of the fugues of the *WTC*, Hindemith employs a single one (in no. 12). On the other hand, much more than Bach, he likes to employ new material for the episodes between points of imitation. Both composers employ the usual artifices about equally often: contrary motion of the subject appears in eleven of Bach's fugues and four of Hindemith's. Bach involves diminution once and augmentation twice, while Hindemith displays the latter only once (in no. 9), but together with crab and inverted crab. *Stretti* occur in seventeen of Bach's fugues and in five of Hindemith's, who also includes, as already noted, an inversion fugue, a mirror fugue, and a canon.

(e) Bach does not hesitate to add one or more parts to the given number, particularly when a full ending is desired; Hindemith, however, keeps strictly to three parts. Also in other respects he is stricter with himself than Bach. Thus he never allows himself the luxurious prolixity in which Bach indulges at times, driven on by the many possibilities his imagination presented to him. Hindemith's fugues are more neatly planned; every major section is set off from the next by an interlude, except for a few junctures where a strong cadence intervenes instead.

(f) With respect to sectional structure three of the *LT* fugues are in four sections (nos. 1, 8, 12) and three in three sections (nos. 5, 6, 7). The three special cases—the mirror fugue (no. 3), inversion fugue (no. 10), and canonic fugue (no. 11)—are all in two sections, which in the first two instances because of their very nature unfold into four. The remaining three pieces are more complex. The double fugue (no. 4) devotes three sections to one subject, two to the other, and three to their combination, and ends in a quasi-*ostinato* coda. The fugue with most artifices (no. 9) is the second longest with its six sections, the last of which is the recapitulation of the first. The remaining piece (no. 2) has four sections but ends with another *ostinato* coda.

(g) Frequently in these fugues two sections are in parallel construction, serving symmetry. Thus in no. 2 the first and fourth sections have five subject entrances each, while the second and third each present three subject entrances in one close *stretto* and conclude by corresponding episodes. Similarly the two sections of no. 11 and the second and third sections of nos. 5 and 12 correspond to each other; and, as noted above, the first and last sections of no. 9 do likewise. The taking up of an episode in varied, sometimes inverted form is also quite frequent (in nos. 2, 7, 9, 11, and 12) and is, of course, also present in the mirror and inversion fugues. Many sections, moreover, are devoted to or characterized by particular artifices: *stretto* (in nos. 2, 3, 4, 9, 10, 12), inversion (in nos. 3, 4, 5, 6, 9), augmentation, retrogression and inverted retrogression (in no. 9).

(h) Only once does the exposition contain more than three subject entrances, *viz.* in no. 2 where this is needed for reasons of length, since the next two sections each contain only a triple *stretto*; the fourth section then balances the first with five entrances (see above), these two being the only such sections in the *LT*. With the exception of six further sections with four entrances each, all of the sections maintain three entrances, whether single or *stretto*, or reduce them to two. This contrasts with the much greater variety of Bach's fugue sections which at times contain only one entrance and display many redundant entrances.

(i) The sections of Hindemith's fugues can usually be assigned to certain tonal areas. Nine of the twelve fugues move in one or more middle sections to new tonal areas, only to return to the tonic at the end. The single exception, where no return occurs, is no. 7, in *A* \flat ; significantly it ends on *C* (reached as the dominant of *F*). This chromatic mediant relation may be observed in

most other cases where new areas are reached; another frequent relationship between successive sections is that of a tritone, and sometimes that of a major or minor second. Diatonic mediants, such as relative major and minor, and dominant relationships are completely absent. The successive entrances of the subjects usually exhibit the same relationships, except in the expositions and in the final sections where dominant sequences prevail.

(j) Melodically the subjects of the twelve *LT* fugues share several characteristics which also affect the harmonic style. Twelve of the fifteen subjects stress the 4th, 5th, or 7th or the contrast between a natural and flattened note; in most cases two and sometimes even three of these ingredients are involved, e.g. often the characteristic 5th or 7th is filled in by a 4th. On the other hand 3rds are stressed only three times and never together with the 5th.

(k) Chord analysis corroborates the melodic analysis. While major and minor triads and their inversions do occur, their use is equalled by that of augmented and diminished triads, and far outdistanced by that of the 4th chord, particularly $\frac{m7}{4}$, and the incomplete 7th-chords, particularly $\frac{m7}{m3}$ and $\frac{m7}{5}$ as well as $\frac{m7}{M3}$, and their inversions. Other quite frequent chords are $M7$, $m7$, $M3'$, $d5'$ and $M9$. All these chords are somewhat at a disadvantage when compared with triads, for they do not admit of an equally large number of non-harmonic notes, as many of these would turn them into triads. Nevertheless Hindemith handles them with great ingenuity and variety. Often only two (rather than three) different notes are heard simultaneously, by far most often at the interval of a 5th, followed in frequency by the 4th, m7th, and M3rd. Further characteristics of the melodic-harmonic style are the Phrygian 2nd, the Mixolydian 7th and cross relations in the same voice or between different parts, all three prominent in cadences also.

IV

As already mentioned, the non-fugal pieces of the *LT* do not, like those of the *WTC*, function as preludes to the succeeding fugues. Thus, though *Fuga 1* is in C, the *Praeludium*, which starts in C, ends with a section in F#, because the *Postludium* (its retrograde mirror) has to lead from F#, the key of *Fuga 12*, to the C of the beginning. *Interludia 1, 5, 7, 8*, and 10 all move from the key of the preceding fugue to that of the following one. *Interludia 3* and 11 go from the key of the preceding fugue to the dominant of the next, and *Interludium 9* in a short coda reaches the subdominant of the next fugue. *Interludia 2* and 6 stay in the key of the preceding fugues, and only *Interludium 4* is written in the key of the fugue that follows.

In form and character these thirteen pieces are most agreeably varied.

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		<i>tempo</i>	<i>character</i>	<i>texture</i>	<i>form</i>	<i>Fuga</i>
<i>Praeludium</i> , sec. 1 = <i>Postludium</i> , sec. 3		moderate	<i>fantasia</i>	cadenza, arpeggios	Intro.-a-a ¹	1: slow serious
	sec. 2	<i>Arioso</i> , quiet	<i>arioso</i>	*strict 3- part setting	b-b ¹	
	sec. 2			cadenza		
	sec. 3	slow- solemn, broad	<i>fantasia</i> <i>ostinato</i>	combination of two ideas in a quasi- <i>ostinato</i> setting	c-c ¹	
	sec. 1					
<i>Interludium</i>						
1		moderate, with energy	<i>toccata</i>	scale runs, triads, and polytonal combination	: g: -b	2: gay, 5/8 metre
2		<i>Pastorale</i> , moderate	delicate	*melody and 2-part ac- companiment	A - B a-b - c-b ¹	3: <i>andante</i> , serious
3	sec. a, c	<i>schersando</i>	gay, active	melody and chordal accompa- niment	:a: -b :-e: -a-c ¹ -c ²	4: with energy middle section (2nd subject) slow, <i>grazioso</i>
	sec. b			*3-part setting		
4		fast	<i>toccata</i> , <i>perpetuum</i> <i>mobile</i>	16th-notes against 8th notes, mostly in 2 parts	A - a-b-a - B - A :c: -d - a	5: fast, frolicking
5		moderate	delicate, melodious	expressive melody with ar- peggiated, partly chordal accompa- niment	A - a-b - A ¹ a ¹ -b ¹	6: quiet, dignified
6	sec. a, b	March	march and trio	chordal melody in octaves and chords against steady 8th-note accompani- ment	:a: -b - :c: - a	7: moderate serious
	sec. c					
7		very broad	powerful	poly- phonized chordal setting	a-br-a ¹ (br = bridge)	8: with strength forthright, optimistic
8	sec. a	very fast	<i>toccata</i>	chordal al- ternation between hands	a-b-a ¹	9: moderate, <i>schersando</i> , capricious
	sec. b			*3-part setting		
9		very quiet	romantic, intro- spective song- without words	melody against block chords	a-a-coda	10: moder- ately fast, <i>grazioso</i> lyrical

* Passages in three-part setting.

		<i>tempo</i>	character	texture	form	<i>Fuga</i>
10	sec. a, b	<i>allegro pesante</i>	thunderous <i>ostinato</i>	*2 parts against <i>ostinato</i> bass	A - :a: -b- B - :c: -d: -	11: slow, canonic, lyrical, intro- spective
	sec. c, d		subtle, soft	melody in left hand, steady <i>staccato</i> ♩-note chords in right hand	A a-b	
11		<i>Valse</i>	delicate	melody with arpeggiated, partly chordal accompani- ment	a-b-a ¹	12: very quiet serious, lyrical

This tabulation cannot, of course, in itself completely explain the effectiveness of this variety. Hindemith provides relief in contrasts of *tempo* and character over this 45-minute work of twenty-five pieces without destroying its unity. In order to avoid a kaleidoscopic impression he groups many pieces in pairs of similar *tempo*, character, prevailing loudness level, and tone production, particularly in the first half of the work, whereas toward the end greater contrasts aid the span of attention. A few larger groupings may be discerned, too, such as that comprising *Interludium 2* to *Fuga 5*, which proceeds from lyrical, serious pieces to energetically active ones, and ends on a lithe, gay note, while increasing in *tempo* throughout; a very similar grouping spans *Fuga 7* to *Fuga 9*. But there is no overall pattern of moods or *tempi* which would strain the listener's understanding, though a general, positive seriousness that does not go to extremes pervades the work in a classic manner.

Further variety is introduced in the non-fugal pieces by means of different textures, whereas several pieces and passages in three-part setting stress the unity of the entire work as well as its classic restraint. Only here and there, particularly in *Interludia 1, 2, 6, and 7*, does the composer use more than three simultaneous notes for passages of some length to develop greater power, and only occasionally are three-note chords added to a melody; usually two accompaniment parts or a linear figuration are all that Hindemith employs. On the other hand, in contrast to Bach, hardly any imitative polyphony appears in the non-fugal pieces.

V

Analysis, description, concepts, style, texture—all these are good approaches to a work of art, but they cannot wholly account for its aesthetic appeal. Perhaps a few critical remarks will serve to bring out some of the aesthetic values of this fine work.

Variety and unity have been discussed sufficiently above to prove their presence. But what determines whether the variety and unity in the present case are aesthetically valid? As with all analyses the honest answer is: the listening experience. Once a work appeals to us, however, we begin to search for reasons for the appeal. The reasons we find at least partly in (a) the inventive

* Passages in three-part setting.

and technical ingenuity and (b) the relationship between expected or traditional features and originality, displayed within each of the elements of music: rhythm, melody, harmony, counterpoint, use of instruments, expression (*tempo*, dynamics, tone production), structure, and, where present, non-musical ingredients (text, programme, pictorialism).

(1) Hindemith's rhythms, while never overcomplicated, are well varied. Sometimes he uses strong metric accents, at other times his music flows in even beats of almost Renaissance character. While flowing quarter and eighth-notes and simple rhythmic patterns prevail, syncopations of all varieties, and triplets, occur with some frequency, and are agreeably combined with the former in characteristic easily recognized patterns that range from great dignity to capriciousness. Except at a few cadence points and in the first presentations of fugue subjects, the musical flow is never halted for more than $\frac{1}{2}$ beats; yet only in very few places do the notes of all voices add up to an uninterrupted series of quarter, eighth, or sixteenth-notes for more than two measures, outside, of course, those pieces in which the motoric character of a *toccata* is desired. Particularly noteworthy is the fine use of small phrases, slightly longer or shorter than a measure, which lead to irregular accentuations with respect to the prevailing metre.

(2) A fine balance between singable, almost vocal ideas and more angular, typically instrumental ones is struck in the *LT*. Yet on a second look the "almost vocal" ideas also reveal themselves as completely instrumental despite their graceful, expressive lines. They have too large a range for a voice and seem more derived from the character of a solo violin or oboe. On the other hand, all fugue subjects stay within the range of a major 10th, five of the fifteen having the range of an octave, two that of a minor 10th, and one each that of a major 10th, major 9th, major and minor 7th, major and minor 6th, and diminished 5th, thus providing much variety. Similarly the length of these subjects varies from $\frac{1}{2}$ to 7 measures and from 5 to 24 beats; in fact, the same length and number of beats recurs only once. In the non-fugal pieces the length of phrases is similarly varied, though four-measure phrases are not at all infrequent. Particularly impressive is the way in which Hindemith reaches a climax in each phrase and in each piece, and how he relaxes the tension implied by that climax.

(3) Above a good deal has been said about Hindemith's harmonic style. His palette is richer than that of Bach, since he employs, besides major and minor triads and their inversions, also diminished and augmented triads; besides V_7 -chords also minor, major, minor-major, and augmented 7th-chords, mostly incomplete, and particularly the various $\frac{7}{4}$ -chords. On the other hand, the diminished and half-diminished 7th-chords, the V_6 -chords, and the various full chords of four, five, and six notes of Debussy and Scriabin are totally absent, as are most varieties of tone clusters and chords with minor seconds of the Stravinsky variety.

In cadence construction there is again great freshness and variety. Very rarely does the leading note appear; instead the descending minor 2nd and 3rd (the latter often preceded by an ascending major second) and the ascending major 2nd are the most frequent final steps. Most cadences are brought about by a combination of melodic and rhythmic means rather than by harmonic methods, but frequently the penultimate chord is relatively dissonant and finds its resolution in the final chord, usually a complete or incomplete triad. Several endings are, indeed, the result of a mere abating of energy through repetition or exhaustion of melodic-rhythmic impetus (*Praeludium*, sec. 1 and 3, *Interludia* 3, 5, 9, 10, *Fuga* 4, sec. 5 and end). About the tonal disposition of sections and pieces enough has been said above.

(4) The contrapuntal style of the *LT* is at once one of the prime sources of its unity and one of great variety. It has been pointed out how chordal writing, *arpeggii*, accompanied melody, *basso-ostinato* passages, passage work, and free three-part polyphony are employed in the non-fugal pieces to create variety. There also occur a few improvisatory flourishes, some pedal points, and occasional unison passages. But the fugues, too, are well varied in their polyphonic technique, which is characterized by a spontaneity of secondary melodic lines that ranks with Bach's. The lines are usually well differentiated in rhythm and easily heard. Quite often 4ths, 5ths, and 7ths are not only stressed at the points where the voices intersect, but also continue through more or less extended passages in parallel or alternating with other intervals, both in fugues and elsewhere, giving the polyphony a special, personal character.

(5) As to the use of the instrument, the *LT* is written very idiomatically for the piano. The highest and lowest ranges are used only occasionally and always with good climactic effect. Lushness, however, is completely eschewed. The sound is generally restrained, though never thin and at times rising to dramatic heights. Through the various textures discussed above it acquires great variety.

(6) The fine use of varied *tempi* has already been discussed. Here and there free *tempo* variation is introduced, but on the whole the *tempi* are carried through in a steady, classic manner. Tone production is also handled with great delicacy: *legato*, *staccato*, *portato*, slurs, *martellato*, *leggiero* and *non-legato* are used with great variety; yet nearly always they represent motivic ideas so that they assume importance separately in the various pieces. Their alternation thus introduces variety on a large scale. Again the combination of all touches that leads to the subtleties of later romantic tone-production is totally absent, and the pedal is used sparingly. The impression is that of classic simplicity. In dynamics the same restrained variety may be observed. Only once in the entire work does a *fff* appear, and there are only a dozen or so *ff* signs; one finds more *pp* marks, on the other hand, but no *ppp* at all. The middle ground—*f*, *mf*, *mp*, *p*—again prevails by far, and each of these marks usually governs considerable stretches of music with relatively few *crescendi* and *diminuendi*—once more in keeping with the classic character of the work.

(7) The simplicity and variety of structures has been commented upon before. The absence of references to non-musical meanings as well as the structural clarity and the brevity of the work are further classic characteristics that contribute to listening pleasure.

As remarked before, none of the items here enumerated can really account for the aesthetic impression the work makes. All this writer can say is that, fascinated from the first hearing, he has learned to appreciate the work ever more with longer and more thorough acquaintance. The discussion has perhaps made it clear that in every element Hindemith's *LT* offers variety, ingenuity with traditional materials, originality, and artistic unity, that make it a worthy peer of Bach's *WTC*. What more can be said of any work of art?

Verdi and Shakespeare

BY

ROGER MARLOWE

AT first sight it would seem odd that it should be an Italian, and not an Englishman, who successfully turned Shakespeare into opera. But in fact it was because Verdi was unable to appreciate the poetry, across the language barrier, that he was able to accomplish his task so brilliantly. It is worthy of note that there are no successful Goethe operas in German or Hugo operas in French. In opera the composer must not allow himself to be dominated by the poetry because if this happens, the music is bound to suffer, for it is the music that must take the place of the poetry. Verdi admired Shakespeare therefore, not as a poet but as a dramatist and this must be taken into consideration when examining their relationship. As the composer grew older he came to regard Shakespeare in a different aspect, that of "the greatest authority on the heart of man".

The first Shakespeare play that caught Verdi's imagination was *King Lear*, this was as early as 1842. Although he was to be concerned with *Lear* for over half his life, his conception was never fully realized. In 1850 Verdi sent Cammarano, the librettist, a complete synopsis of the proposed adaptation and told him that *Lear* was not to be turned into the usual drama but was to be "treated in an entirely new and spacious manner, without regard for conventions". He finally abandoned the project after returning to it many times and this alone shows that Verdi's artistic conscience must have been very strict indeed.

In 1853 Verdi again returned to *Lear* and this time it was with the Venetian poet and librettist Antonio Somma. They corresponded for over two years with Verdi criticizing, in great detail, the poet's work which the latter carefully rewrote to the composer's requirements. Somma was even paid an advance of 2,000 Austrian lire for the libretto and it was in the end virtually finished. It was proposed at various times that the opera should be produced at Genoa, Naples, Milan and at Paris, but *King Lear* was to remain an unrealized dream. Much of the music presumably was written but together with other sketches, was destroyed after Verdi's death, according to the composer's wishes. All that remains of his most ambitious project are the detailed scenarios and sketches which are to be found in the letter-book and the *Carteggi Verdiani*.

By far the most interesting among Verdi's earlier work, and his own personal favourite, was *Macbeth*, which he wrote in 1847. The opera is too uneven to be classed as a great work and is rather an example of Verdi's coming maturity. The composer chose Piave to versify the prose that he (Verdi) had written, this was done to ensure that his own ideas about the subject were carried out.

Macbeth suffers greatly in the transition and because of the compression of the first scenes is portrayed as a conventional villain. Shakespeare

conceived him as the protagonist, in spite of the fact that he is dominated by his wife, and in the opera Macbeth's nobility and his driving ambition are barely touched upon. It is not until *Otello* that Verdi is able to create a character with all the qualities, good and bad, that combine to make man. Macbeth is not without his moments of greatness however and although the dagger-speech does not compare with Shakespeare, it is expressive in its meaning. His best music is contained in his duets with his wife. The witches' music cannot warrant praise and neither can the chorus of murderers, both of which are no more than comical. Macduff and Malcolm are reduced to mere images, as is Duncan, and of the minor characters only Banquo has any individuality.

In the opera it is Lady Macbeth who becomes the central figure and here Verdi misses a big opportunity:

Come, you spirits
That tend on mortal thoughts! Unsex me here,
And fill me from the crown to the toe top full
Of direst cruelty. . . .

does not become the great aria that one would imagine to be inspired by this dramatic speech. Again he dismisses the fight between Macbeth and Macduff with a few lines of recitative instead of a great tenor-baritone duet, for which he was later justly famed. In spite of this, Lady Macbeth's character is well drawn and her "*brindisi*" is a fine piece of opera. So too is the sleep-walking incident which must be numbered as one of Verdi's most outstanding scenes; it is exactly as Shakespeare wrote it and here the composer rises to the level of the poet.

Verdi himself was tremendously enthusiastic about *Macbeth* and apart from directing the style of the libretto, went into endless details about costumes and scenery. He was determined not to write a singers' opera and rejected the proposed Lady Macbeth because she was too good for the part. What Verdi wanted was some one with a voice that was "rough, hoarse and gloomy . . . with something diabolical about it". He dictated exactly how Banquo's ghost and the apparition of the kings should be presented. For the Paris production in 1865 Verdi extensively revised the opera, and as it is this version that is performed today, listeners must not attribute excellences to the thirty-three year old composer that are the result of a further eighteen years experience. It is a pity that he did not completely rewrite *Macbeth*, for had he done so he might have added another masterpiece to *Otello* and *Falstaff*.

Othello, of all Shakespeare's plays, is the one best suited to operatic treatment and with the help of Boito, Verdi produced a masterpiece. Boito's skill in adapting the libretto was expert and since Bianca was the only character that he could omit, the problem was very acute. He wisely did not try to preserve much of the imagery of the poetry nor did he attempt to translate some of Shakespeare's most beautiful lines. He dispensed with the first act entirely and grafted on to the second just as much as was necessary to explain the situation to the audience. The opera begins with Othello's arrival in Cyprus and the first act contains the essence of the dialogue between Iago

and Roderigo in Shakespeare's act one, also the drunken brawl in which Iago involves Cassio and the latter's degradation by the enraged Otello. The act ends with a love scene between Desdemona and Otello, this replaces the scene between Iago and Cassio which ends the act in the play. The second act covers the ground of Shakespeare's third and because it is played in one scene, the passage of time, in the opera, is barely noticeable. Boito's third act consists of the last scene of act three and the first two of act four, again compressed into the one scene. The final act is in one continuous action and takes in the two scenes in Desdemona's bedroom. Verdi himself had a hand in the writing of the libretto and must take some of the credit for its success.

Iago was the character that interested Verdi above all the others in the opera and at one time he even considered naming it after him. His Iago is on a par with Shakespeare's and succeeds in showing what potential evil can lurk beneath the fair exterior of a man's soul. The main criticism of Boito's treatment of Iago is the "*Credo*" which he puts into his mouth—this is a much more precise confession of his beliefs than is to be found in the original. The soliloquy has to take the place of several throughout the play and its text is gleaned from various sources. Verdi's musical treatment of Iago is beyond equal in the world of opera and is his supreme creation. Frequently there is a little quiver at the end of some phrases, either in his voice part or in the accompaniment and this adds to the sinister effect of the role. His music is sometimes violent and gives us a warning of all the evil that is bottled up inside him. The "*brindisi*" is a typical example of this, for while it is a drinking song with all the expected panache, Verdi also introduces a sinister undercurrent in the music by use of chromatic sequences. In these various ways Verdi has infused Iago's character into his music and yet so skillfully has this been done that the part is not overdramatized.

Otello is Verdi's noblest and most guileless hero and possesses an eloquence and manner that he has inherited from Shakespeare's character. Desdemona, on the other hand, is the gentlest, most harmless and pathetic of Verdi's heroines. He has instilled the freshness and simplicity of Shakespeare's poetry into the music of his two principals. The love-duet that is inserted at the end of act one is written with such imaginative tenderness and poignancy that had Shakespeare written such a scene, one feels that this would be very close to it. There is much ugliness in Otello's poetry and although his music is not sinister in the same way as is Iago's, he has some vile moments when he loses control of himself. To emphasize this, Verdi uses the brass instruments to give a vulgar and unpleasantly suggestive effect. The brass is also used at other times, but mellow and sonorous, when Otello's noble character is to the fore. It has been said that Verdi owes this perfect fusion of poetry and music to Wagner, but although they both reached the same result, their methods of approach were different. There is no real evidence to support this view and since Verdi's artistic capabilities were always developing, it is no surprise that perfection was achieved.

In act two there is one of the greatest of Verdi's tenor-baritone duets, this is the mutual oath-taking ceremony. It is in this act that Boito makes a

major blunder, for his Otello is too willing to believe Iago's insinuations about Desdemona, whereas Shakespeare emphasizes his reluctance. The librettist does improve upon the original later on in the plot however; by having Iago snatch Desdemona's handkerchief from his wife, Emilia, instead of making her a willing accessory, as does Shakespeare, Boito succeeds in drawing the strings of the intrigue more closely together.

The music of the final act exceeds everything that Verdi ever wrote. To Desdemona's "Willow Song" was added an "*Ave Maria*", and the action was simplified so that nothing should distract from the central tragic figure. The "Willow Song" is one of the most moving incidents in Shakespeare and Verdi has transferred it without loss of its simplicity and innocence. The "*Ave Maria*" which follows has not been spoiled by sentimentality, as one might suppose—Verdi was rarely guilty of this in his tragedies. When Otello enters the room and strangles his wife, the undercurrents of sinister foreboding that have for so long been suppressed are suddenly released and the insistent, murderous music is given a free rein. After this the other characters re-enter and when Otello is told of his mistake, he kisses his wife and dies. Ironically enough the music is that of the love-duet at the end of act one and this makes the ending all the more poignant.

The opera was first performed at Milan on 5th February, 1887. Its reception was magnificent, as it should have been, and all Verdi's doubts and fears were swept away by its success. *Otello* came to England in 1889 and the composer's greatest praise was that it was well received in the country of Shakespeare's birth. It is impossible to say which is the greater, the play or the opera, but certainly both are masterpieces in their own fields.

The earliest mention of *Falstaff* was in 1889, it was to take Verdi four years to complete and the result was a unique comic opera in the true succession of the *opera buffa*. The score of *Falstaff* is a perfectly logical development of *Otello*. The material has become more flexible, the themes shorter and the balance between orchestra and voices faultless. The melodies are brief and elusive and the tunes melt into one another without an obvious start and finish. The whole opera has an uncommon nimbleness and proceeds at such a pace that by the end the listener is quite breathless.

Boito had a much easier job with *The Merry Wives of Windsor* than with *Othello*. In the case of the latter he was faced with a poetic masterpiece, but with his new project he had to turn a farce that had been hastily put together into a compact and manageable plot. His libretto was expertly written and is a comedy on its own merit; no one can deny that it is a greater work of art than Shakespeare's original play. Boito dispensed with nine of the characters in his adaptation and also with the incident of Falstaff disguised as Mother Prat, as it was no more than a repetition of the basket episode. Gone too are all the topical allusions to contemporary England and while this causes the loss of its typically English flavour, the resulting gains are much greater.

The libretto consists of three acts, each of which contains two scenes. The location alternates between the Garter Inn and Ford's home and the final scene of the opera takes place in the imitation fairyland of Windsor Forest.

The action is quick and compact and as an example of dramatic form the libretto is without equal.

Although it might at first appear to the contrary, *Falstaff* and *Otello* are very similar. Many of the same methods are used to express character; the quivers and *appoggiature* and broken rhythms in the music of Iago are used to portray the lovable villainy and swagger of the fat knight. Indeed Falstaff's monologue on honour has been described as the comic counterpart of Iago's creed. *Otello*'s soliloquy, "*Dio mi potevi scagliar*" and Nanetta Ford's fairy song in the final act of *Falstaff* are totally dissimilar in emotional concept, yet the composition process is exactly the same.

The new feature in *Falstaff* is Verdi's handling of the magic and supernatural element. Success in this direction had so far eluded him, but in his last opera he supplied just the right touch of magic to transform the farcical climax of the play into a scene of bewitching charm. There is a lyrical magic too in the music of the two lovers and whenever Nanetta and Fenton are on stage, the music radiates gentleness and love.

The last finale is in three parts; the teasing of Falstaff, the betrothal of Nanetta to Fenton, and the epilogue. The first contains the one and only weak passage in the opera, this the chorus of pinching fairies. The epilogue is in the form of a "vaudeville" and all the singers line up at the footlights and dropping their characters, address the audience: "*Tutto nel mondo è burla, l'uom è nato burlone*", roughly meaning: "All the world's a stage and men and women merely comedians". This a typically Elizabethan ending and so Boito shrewdly rounded off the opera in an appropriate manner. The music for this is a fugue, set in C major, and it is the key that is associated with Falstaff's music throughout the opera.

Apart from the final fugue, the scene between Falstaff and Ford, in act two, is one of the highlights of the opera. This scene is a masterpiece of comedy and the sight of Falstaff going off in all his courting finery is enough to raise a smile from the most obstinate listener. Ford's monologue is musically the finest thing in the opera and Verdi's skill in preventing the seriousness from swallowing the comedy is brilliant. His orchestration too is masterly and the balance of voice and accompaniment excels even that of *Otello*. The opera was first produced in Milan on 9th February, 1893, and although it was well received and was to have a triumphant tour abroad, it was not, from a financial point of view, an overwhelming success.

From his early awareness of Shakespeare, Verdi's own genius and ability, as a composer, seemed to develop in sympathy with that of the dramatist and with *Otello* they reached perfection together. It is all the more extraordinary when we remember that they never met, never collaborated, in the strict sense of the word, and that Shakespeare was an Englishman and Verdi an Italian. Both gave of their many varied talents and enriched the artistic world beyond measure and appreciation.

"Gesù morì"
An unknown early Verdi Manuscript
BY
HANS F. REDLICH AND FRANK WALKER

ISIDORO CAMBIASI (1811-1853), working on his unfinished *Manuale Biografico Musicale*, compiled in the last year of his life a list of Verdi's compositions. After the operas up to *La Traviata*, and the early songs, he came to the section "Church Music", about which he knew nothing. So he submitted his list to Verdi himself, who added this autograph note:¹

"From my thirteenth to my eighteenth year (the age at which I went to Milan to study counterpoint) I wrote an assortment of pieces: marches for brass band by the hundred, perhaps as many little *sinfonie*, that were used in church, in the theatre or at concerts, five or six concertos and sets of variations for pianoforte, which I played myself at concerts, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music, of which I remember only a *Stabat Mater*. In the three years I was at Milan, I wrote very few original compositions: two *sinfonie*, that were performed at Milan at a private concert in the Contrada degli Orefici, I can't remember any more in which house, a cantata that was performed at the house of Count Renato Borromeo, and various pieces, most of them comic, which my master made me do as exercises and which were not even scored. Back again in my home town, I began to write marches, *sinfonie*, vocal pieces, etc., a complete Mass, a complete set of Vespers, three or four settings of *Tantum Ergo* and other church music that I don't recall. Among the vocal pieces there were choruses from the tragedies of Manzoni, for three voices, and *Il cinque Maggio*, for solo voice.

All that is lost, and a good job too, except for some *sinfonie* that are still played here, but which I have never heard again, and the Hymns of Manzoni, which I have kept".

Carlo Gatti, for his monumental biography of 1931, drew upon a note by Antonio Baretti, Verdi's father-in-law, and the manuscript *Cenni biografici del Maestro Verdi* (1856), of Giuseppe Demaldè, an early supporter, for information about the works of this earliest period. Demaldè records an overture written for a performance of *The Barber of Seville* in 1828, *I deliri di Saul* for baritone and orchestra, a setting of *Domine ad adiuvandum* for tenor, with flute obbligato, and the Mass, *Stabat Mater*, settings of *Tantum Ergo* and poems by Manzoni mentioned by Verdi. Baretti mentions, besides some of the above, *Le lamentazioni di Geremia* for baritone ("Che portentoso lavoro!!!") and various marches and unspecified pieces for flute, clarinet, bassoon, horn, piano and organ.

Some hand-written programmes for concerts of the Philharmonic Society of Busseto, under Verdi's direction, which are exhibited in the local museum, provide some additional information. A concert on 22nd January, 1837,

¹ Reproduced in facsimile in a Numero Unico, *Nel primo centenario di Giuseppe Verdi*, Milan, 1913.

included a new *sinfonia*, two arias, a duet, an aria from *I deliri di Saul* transcribed for solo bassoon, and a chorus—all by Verdi. On 4th February, 1838, there was another new *sinfonia*; on 18th February, of the same year, there were a *sinfonia*, an aria, and a Divertimento for keyed trumpet; on 25th February, a week later, an aria, a duet, a Capriccio for horn and an Introduction, Variations and Coda for bassoon.

I deliri di Saul, according to Baretti's note, was Verdi's first composition of any importance, and written at the age of fifteen; it must have enjoyed considerable popularity at Busseto to have survived, in the Philharmonic programmes, even as a bassoon solo, up to 1837, amid such floods of new works. The chorus performed in 1838 may have been one of the settings of Manzoni. Possibly some of the arias and duets were from the mysterious early opera *Rocester*, completed in 1836 and mentioned in letters of 1837.

Hardly anything survives today out of all these compositions.

In the summer of 1852 Léon Escudier visited Verdi at Sant'Agata. In his memoirs² he describes this visit and gives a sketch of Baretti, including this passage:

"He shows you, with a pride that makes the composer smile and shrug his shoulders, the room in which Verdi wrote *I due Foscari*. Then, if you have won his confidence, if you show sufficiently great admiration for Verdi, he allows you to see a pile of manuscripts, which he guards as the apple of his eye. These are the earliest compositions. . . . Many a time Verdi would have liked to put these old papers on the fire; a heart-rending glance from Father Antonio alone prevented this *auto-da-fé*".

These manuscripts remained in Baretti's possession until his death in 1867; they remained in possession of his second wife, Maddalena Fagnoni, until her death in 1895. Verdi then recovered them and the *auto-da-fé* took place. He left instructions to his heiress and the executors of his will that his early manuscripts should be destroyed.

In the archives of the Monte di Credito su Pegno (the former Monte di Pietà) at Busseto are the papers of Ferdinando Provesi, Verdi's teacher. They include many of Provesi's compositions, some of the parts of which are said to be in Verdi's hand. They include also a copy of a passage of recitative from *La Serva Padrona*, in Verdi's hand, with an analysis by Provesi. But it is extremely doubtful whether there are any original compositions by Verdi in this collection. Nothing survives in the archives of the collegiate church of San Bartolomeo at Busseto. No early works survive at Sant'Agata.

We are left with three autograph manuscripts from Verdi's first period:

- (1) In the collection of Natale Gallini at Milan.³ A lyric scene for voice and orchestra, "Io la vidi, e a quell'aspetto", the words from a libretto originally written by Calisto Bassi for Stefano Pavesi in 1826, entitled *Il Solitario ed Elodia*, subsequently set as *Il Solitario* by Giuseppe Persiani (1829) and Achille Peri (1841), and as *Elodia di San Mauro* by Giovanni Battista Meiners (1855). Persiani's opera was produced at

² *Mes Souvenirs*, 2nd edition, Paris, 1863.

³ Discussed in "Il problema di uno sconosciuto autografo verdiano", in *Verdiana*, No. 6, 1951.

La Scala in the spring of 1829, with Vincenzo Lavigna, afterwards Verdi's teacher at Milan, as *maestro al cembalo*. Probably Verdi's setting was written as an exercise while studying with Lavigna.

- (2) In the Museo Teatrale alla Scala at Milan. A setting of *Tantum Ergo* for voice and orchestra, with an alternative organ accompaniment. An inscription, of later date since it refers to "Cavaliere" Giuseppe Verdi, says it was written in November 1836 and performed for the first time in the collegiate church of San Bartolomeo at Busseto on 1st January, 1837, by Luigi Macchiavelli. (Macchiavelli's name appears on some of the Philharmonic Society's programmes, in the museum at Busseto.) This manuscript was shown to Verdi in 1893 and he vouched for its authenticity in the following words:

"I acknowledge, alas!, that I set to music, about sixty years ago, this *Tantum Ergo*!!! I advise the owner of this unhappy composition to commit it to the flames. These notes have not the least musical value, or any trace of religious character".

- (3) In the Library of Congress, Washington. Listed by Otto E. Albrecht in his *Census of Autograph Music Manuscripts of European Composers in American Libraries* (Philadelphia, 1953), as "Sketches for four sacred vocal duets with organ accompaniment". This manuscript is the subject of the present article.

The manuscript consists of three loose leaves, in oblong format, from a sketch-book. They are not consecutive leaves, however, which makes it difficult to decide what the whole thing represented. There are actually five duets, three of them incomplete, on the surviving pages, and the last three are numbered, respectively, 24, 27 and 28. Four have Italian words, while the last has a Latin text. The full contents of the manuscript are:

- (1) *Gesù morì*, incomplete;
- (2) a fragment, the ending of what must have been No. 23, since it immediately precedes
- (3) No. 24, *Volgi, deh volgi*;
- (4) No. 27, *L'alta impresa è già compita*;
- (5) No. 28, *Jesus autem emissa voce magna expiravit*, incomplete.

If all the missing leaves also contained similar sketches, we have to ask ourselves in what circumstances Verdi can have found it necessary to sketch out no less than twenty-eight consecutive vocal duets? A possible answer is that the manuscript may consist of fragments of a single composition, a long cantata for two voices and organ, in many short sections. Some support for this idea can be found in the texts.

Gesù morì is clearly the opening of the work. This first section is the only one with a heading, a title. No. 28, with Latin text, could well be the final section. The words are from the Vulgate, Mark, XV, 37, the English equivalent being: "And Jesus cried with a loud voice, and gave up the ghost". This links

included a new *sinfonia*, two arias, a duet, an aria from *I deliri di Saul* transcribed for solo bassoon, and a chorus—all by Verdi. On 4th February, 1838, there was another new *sinfonia*; on 18th February, of the same year, there were a *sinfonia*, an aria, and a Divertimento for keyed trumpet; on 25th February, a week later, an aria, a duet, a Capriccio for horn and an Introduction, Variations and Coda for bassoon.

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- (4) No. 27, *L'alta impresa è già compita*;
- (5) No. 28, *Jesus autem emissa voce magna expiravit*, incomplete.

If all the missing leaves also contained similar sketches, we have to ask ourselves in what circumstances Verdi can have found it necessary to sketch out no less than twenty-eight consecutive vocal duets? A possible answer is that the manuscript may consist of fragments of a single composition, a long cantata for two voices and organ, in many short sections. Some support for this idea can be found in the texts.

Gesù morì is clearly the opening of the work. This first section is the only one with a heading, a title. No. 28, with Latin text, could well be the final section. The words are from the Vulgate, Mark, XV, 37, the English equivalent being: "And Jesus cried with a loud voice, and gave up the ghost". This links

up with *Gesù morì*, the text of which, in Italian verse, is based on passages in the gospels immediately following this climactic point of the Passion story, and mentions the darkness over the earth, the earthquake and the rending of the veil of the temple:

Gesù morì. Ricuopresi
Di nero manto il cielo
I duri sassi spezzansi
S'infrange⁴ il sacro velo
E l'universo attonito
Compiange il suo Signor.

After "*Gesù morì, Gesù morì*" there is a very naive musical representation of the earthquake:

Ex. 1

It seems possible that a single Latin sentence from the Vulgate could have been employed to round off a long Passion cantata in Italian, written for two star soloists of the Philharmonic Society of Busseto.

All the words are difficult to decipher. Those of the fragment are not set under the notes but scribbled above the stave. The last two lines, all that survive, are:

E deposta la squallida salma
Venga l'alma a regnare con Te.

No. 24 is an invocation to the Virgin. Here, as elsewhere, the rhyming words help one to reconstruct the verse form, obscured by repetitions in the musical settings:

Volgi deh volgi
A me il tuo ciglio
Maria pietosa
Poichè amorosa
Me qual tuo figlio
Devi guardar.

Di tanto onore
Degno mi rendi
Pel santo amore
Tu il cuore accendi
Nè un solo istante
Freddo, incostante,
Chi mai non fia
Gesù e Maria
Lasci d'amar.

⁴ Or "Si lacera" (?) Our thanks are due to Dr. Uberto Limentani, who has kindly checked our transcriptions, and supplied a few corrections. He points out that "si lacera" does not scan, and is a dubious reading. None of the eight or nine alternatives suggested fits the shocking handwriting any better. Readers of THE MUSIC REVIEW are invited to test their own skill in transcription from the facsimile.

No. 27 brings us back again to the Passion story, the verses being a development and commentary on "It is finished", exactly on the lines of a Bach cantata text:

L'alta impresa è già compita
E Gesù con braccio forte
Negli abbissi la ria morte
Vincitor precipitò

Chi alle colpe omai ritorna
Della morte brama il regno
È di quella vita indegno
Che Gesù ci ridonò.

There follows the setting of the few words from the Vulgate. One cannot be sure, of course, that this was the last thing in the sketch-book—there may have been more than twenty-eight pieces in it originally. The suggestion that those that survive are fragments of a single long composition depends on the fact that three of them, out of five, have reference to the Passion. There is also a thematic link between nos. 27 and 28. The missing sections may not have all been duets; there may have been solos and perhaps also passages of recitative. It seems improbable that we shall ever know the true history of these three leaves. They are valuable for the light they throw on the little-known and very humble beginnings of a great creative career.

Verdi and Wagner, both born in 1813, were aged respectively twenty-eight and twenty-nine when they saw their first works of real importance, *Nabucco* and *Rienzi*, produced in 1842. Their genius was thus uncommonly late in coming to fruition. The immature works of both composers are remarkable chiefly for their lack of originality. Wagner, in his *juvenilia*, took Weber, Marschner and Bellini, the fashionable composers of the day, as his models. Verdi, at any rate in his early religious music, seems to have looked back much further, to the saccharine, lacrymose style of the eighteenth-century Neapolitan school. Some of these duets, swooning in thirds and sixths, might almost have been written by Pergolesi. It is small wonder that, as soon as he had breathed the bracing air of a musical centre like Milan, Verdi determined to escape from the incense-laden, tradition-ridden atmosphere of the collegiate church at Busseto. While there are flashes of genius in the compositions of the nineteen-year-old Wagner, in *Die Hochzeit* and the Symphony in C major, with its inspired slow movement, it is hard indeed to find anything distinctive about the works that the young Verdi was writing at about the same time. The sugary melody in parallel thirds, starting at the sixth bar of no. 28 (*Jesus autem . . .*) might have been modelled on the *Miserere*, for four voices, two violins and bass, of Giuseppe Sarti (1729–1802), which was quoted by E. T. A. Hoffmann⁸ to demonstrate the decline of Italian church music in the course of the

⁸ "Alte und neue Kirchenmusik", published between 1809 and 1814, reprinted in G. Ellinger's Complete Edition of Hoffmann's writings, Vol. 15, Berlin, 1912.

eighteenth century. Here are the first bars (voice parts only) of Sarti's composition as quoted by Hoffmann:

Ex. 2



Verdi, at this stage, was still thinking unimaginatively in four-bar periods, and was quite unable to give a personal stamp to the musical *formulae* he had taken over from his teachers. One interesting point is the thematic link between nos. 27 and 28. The former includes four bars for organ solo in F minor:

Ex. 3



Transposed a tone higher, *a* and *b* in Ex. 3 recur in the instrumental prelude to no. 28 (see bars 1-4 of the facsimile and transcription).

In contrast with the copperplate style of the young Wagner's manuscripts,⁶ Verdi's hand is clumsy and graceless. His fluency, however, is already apparent. Abbreviations abound, accidentals are often omitted, and the accompanying harmonies are left out wherever they seem self-evident—exactly as in the wonderful first sketch of *Rigoletto*,⁷ which includes all essentials and nothing else. But from *Gesù morì* to *Rigoletto*, let alone to the *Requiem*, *Otello* and *Falstaff*, is a far cry indeed.

In view of the extreme rarity of manuscripts from Verdi's earliest period, we give here, in facsimile and transcription,⁸ the first and last sections of *Gesù morì*.

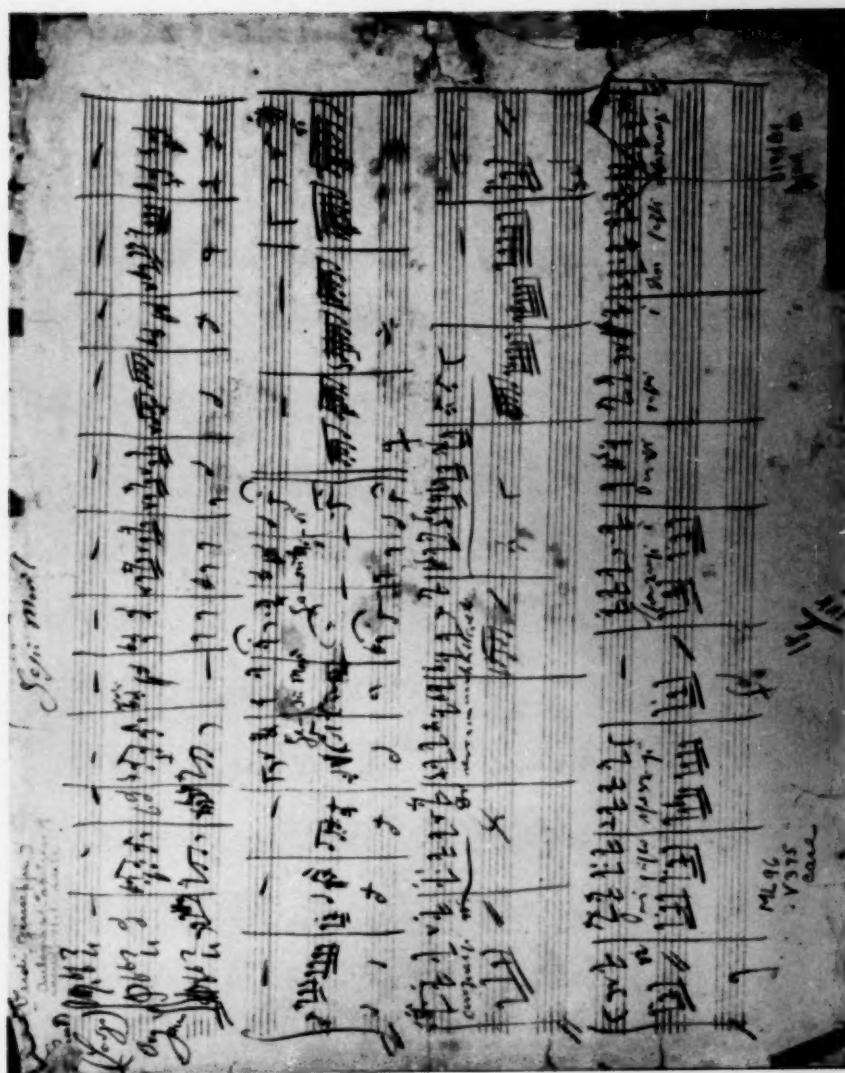
Gesù morì

Largo

⁶ Cf. the facsimile reproduction of a page from the score of *Die Feen*, in Houston Stewart Chamberlain's Wagner biography, 2nd edition, Munich, 1911, Vol. 2.

⁷ *L'Abbozzo del Rigoletto di Giuseppe Verdi*, edizione fuori commercio a cura del Ministero della Cultura Popolare, Milan, 1941.

⁸ In the transcriptions, repeats indicated by signs have been written out fully; omitted accidentals have been added in brackets; other editorial additions are identifiable by small print. For general convenience the treble clef has been substituted for the soprano clef in the vocal part of the original.





A musical score for a vocal piece with piano accompaniment. The score consists of six staves, each starting with a treble clef and a key signature of one sharp (F# major). The time signature varies between common time and 2/4.

- Staff 1:** Empty staff, likely for the piano's bass line.
- Staff 2:** Vocal line begins with eighth-note chords, followed by eighth-note patterns.
- Staff 3:** Vocal line continues with eighth-note patterns, accompanied by eighth-note chords.
- Staff 4:** Vocal line begins with eighth-note chords, followed by eighth-note patterns. The lyrics "Ge-sù mo -" and "(cel Canto)" are written above the staff.
- Staff 5:** Vocal line continues with eighth-note patterns, accompanied by eighth-note chords. The lyrics "- ri Ge-sù mo - ri" are written above the staff.
- Staff 6:** Vocal line continues with eighth-note patterns, accompanied by eighth-note chords. The lyrics "Ri-euo - pre-si, ri-euo - pre-si di ne - ro man-toil" are written above the staff.
- Staff 7:** Vocal line continues with eighth-note patterns, accompanied by eighth-note chords. The lyrics "cie - le, di ne - ro man-to il cie - lo" are written above the staff.
- Staff 8:** Vocal line continues with eighth-note patterns, accompanied by eighth-note chords. The lyrics "I du - rias - si sperzansi" are written above the staff.

spazzansi i du - ri man - si i du - ri man - si spazzansi i du - ri man - si

fran - gella - cro ve - lo, sin - fran - gella - cro ve - lo

B - lu - ni -

ver - so, l'u - ni - ver - so al - to - ni -to com - pian

go. com - pian - go il suo, il suo si - gnor,

* Autograph:



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Tu - ui - ver - so ai - to - ni - te

Com - pian - ge, compiango il suo si - gnor Com - pian - ge il suo si - gnor - il suo si - gnor.

* also possible:

** The autograph comes to an end here.

Larghetto

Je - sus au - tem,

Je - sus au - tem e-min-a vo - ce ma -

Solo a piacere

ex - pi - ra-vit ex - - - pi - ra - - -

(?)

pi - ra

v - it Solo pp

Here the autograph breaks off

* possibly

POSTSCRIPT

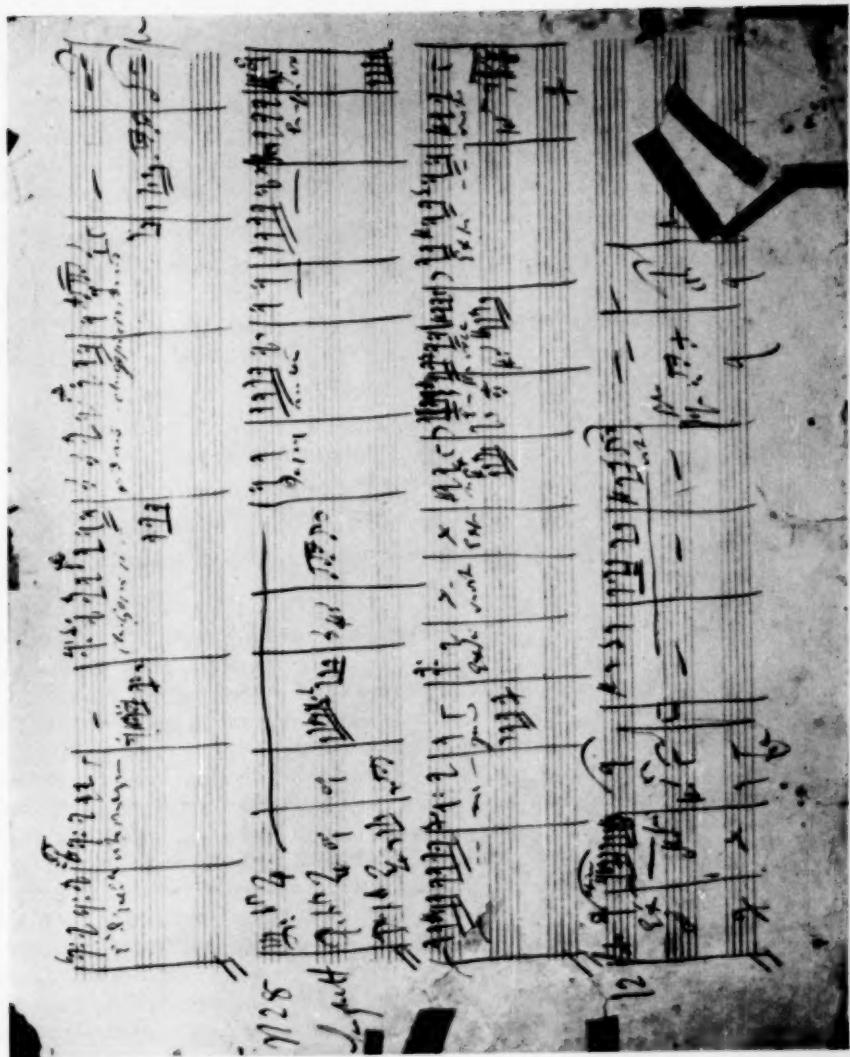
"Le tre ore di agonia"

Since the correction of the proofs of the above article, some additional facts have come to light, which make it possible to do more than speculate about the nature and purpose of the work described.

Francesco Pastura, in a recent book on Bellini,⁹ refers to an unpublished early composition, *Versetti in Musica da cantarsi il Venerdì Santo*, for two tenors and organ. It consists of nine duets, eight of them with Italian texts, the other a setting of *Jesus autem emissam vocem magna expiravit*. The *Versetti* are more fully described by Pastura in an earlier article,¹⁰ reference to which shows that not only the Latin text, but all the Italian verses found in the Verdi manuscript are also found in the Bellini manuscript. There are a few unimportant variants, and *Gesù morì* comes at the end, after *Jesus autem*.

⁹ *Bellini secondo la storia*, Guanda, Parma, 1959, pp. 31–32.

¹⁰ "Le tre ore di agonia", in *Catania, Rivista del Comune*, April–September, 1953. Maestro Pastura kindly supplied an offprint of this article.



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Pastura explains that Bellini's work was written for the traditional Good Friday service, lasting three hours, which is still held in certain churches at Catania today. Sermons on the Seven Words from the Cross are followed by appropriate musical meditations, the service ending with the psalm *Miserere mei Deus*. One thinks at once of Haydn's *Seven Words*, for Cadiz Cathedral.

Bellini and Verdi set what was evidently the traditional sequence of anonymous Italian verses for this function, in the traditional form of a series of duets. The texts, printed by Pastura in his article, make clear the relationship between the duets and the Seven Words:

- (1) *Già trafitto in duro legno* (introductory);
- (2) *Di mille colpe reo* (follows "Father, forgive them; for they know not what they do");
- (3) *Quando morte con l'orrido artiglio* (follows "Verily I say unto thee, Today shalt thou be with me in paradise");
- (4) *Volgi, deh volgi* (follows "Behold thy mother!");
- (5) *Dunque dal Padre ancor abbandonato* (follows "My God, my God, why hast thou forsaken me?");
- (6) *Qual giglio candido* (follows "I thirst");
- (7) *L'alta impresa è già compita* (follows "It is finished");
- (8) *Jesus autem* (follows "Father, into thy hands I commend my spirit");
- (9) "Gesù morì".¹¹

Bellini's No. 3, *Quando morte con l'orrido artiglio*, ends with the words of the fragment of Verdi's No. 23.

The Good Friday service is known as "*Le tre ore di agonia*" and under this title other settings of the same words can be found. Egerton MS 2450, in the British Museum, includes one by Zingarelli, Bellini's teacher, and there is another, also by Zingarelli, in the library of the Conservatorio di Musica G. B. Martini, at Bologna. These, too, consist of strings of duets, with organ accompaniment.

It seems certain that *Gesù morì*, which opens Verdi's Good Friday Music, recurred at the end, after *Jesus autem*, as in all the other settings, and that his Nos. 21-29 corresponded to Bellini's Nos. 1-9. There is no clue as to what verses Verdi used for his Nos. 2-20, but the fact that the service lasted three hours explains how he came to write so many duets. Was his amplification of the musical side of the service an expression, perhaps, of his anti-clericalism? More music: less sermon.

¹¹ In the fourth line Bellini has "Si squarcia il sacro velo".

Verdian Forgeries—A Summing-up

BY

JOHN W. KLEIN

OF recent years much has been written about Verdi; yet, almost defiantly, the great Italian continues to remain one of the most elusive of men, if not of composers. Is it possibly because, like Thomas Hardy, with whom he had much in common including longevity, he was almost morbidly secretive, shunning the glare of publicity? Consequently, strange rumours and legends were bound to accumulate around his name, some of them frankly ludicrous but others containing a significant element of truth. A few years after his death he had already become a battlefield where critics, with strikingly divergent views, both attracted by his rugged integrity and repelled by a certain dictatorial harshness and dogmatism, strove, not altogether successfully, to penetrate into his complex mind. Perhaps inevitably, he ended by becoming the prey of forgers, as Mr. Frank Walker, the leading Verdi scholar of our age, has convincingly established.

But even the most astute critics may be fallible, and their task is rendered all the more difficult when they are dealing with a somewhat sphinx-like figure such as Verdi. For they must reconcile his greatness with an occasional, rather unexpected touch of pettiness, insensitivity and, from time to time, sheer lack of insight. And this Mr. Walker is understandably reluctant to do, though several years ago he himself criticized Verdi fairly harshly for his insensitive treatment of the sculptor Vincenzo Gemito.

No doubt he is fully justified in regarding Verdi as, fundamentally, an outstandingly great man. Nevertheless, if one wishes to depict him in all his complexity, one can not afford to ignore what I am tempted to term the unpredictable elements in his nature. Too reverential an attitude may produce a somewhat negative or even inaccurate impression. Worse still, it may temporarily lead one to accept, without sufficient discrimination, conventionally flattering misrepresentations and, occasionally, even rather crude forgeries. Verdi was at times impressively magnanimous; but he could also be blunt to the point of boorishness, unforgiving and even disconcertingly obtuse. (The Verdi who, as late as 1865, had termed the *Tannhäuser* overture "crazy", followed by three exclamation marks, certainly did not grow more lenient or discerning in his old age.) When we study his amazing career we are, it is true, frequently filled with admiration; yet, from time to time, we receive some rather nasty jolts.

Nevertheless, in Mr. Walker's two recent well-documented articles on Verdian forgeries, everything is conscientiously but, it seems to me, a trifle too smoothly and satisfactorily explained. Mr. Walker's research covers a vast field and does great credit to his industry and, frequently, his perspicacity. Once again he reveals himself as an indefatigable research scholar. His most considerable feat is that he has adroitly proved not only the fundamental

dishonesty of one of the most amazing swindlers in the history of music, Lorenzo Alpino, but also his exceptionally dangerous and wide-spread activities as a forger. It would be churlish to deny that Mr. Walker has in this instance rendered a valuable service both to musicology and to the memory of a great man and composer whom he quite justifiably reveres.

I was, moreover, glad to note his frank acknowledgment that he himself had been misled by the artful Alpino, though—curiously enough—he had over-simplified that cunning forger's strategy by making him address all his spurious letters on Verdi's private life to the same recipient, an error he has tacitly rectified in *THE MUSIC REVIEW*. I believe Mr. Walker will agree with me that it was particularly unfortunate that he should have introduced a lengthy extract from one of the forger's less convincing fabrications into his Verdi article in the recent fifth edition of *Grove's Dictionary*; and then added, without, however, stating his authorities, that there was "*abundant evidence from other sources* that Verdi re-entered the Christian fold in his old age" and became "a good Catholic". If there happens to be such plentiful evidence from other sources, I must admit I have not as yet encountered it; in this particular instance, I think Mr. Walker might have been more explicit. Anyhow, he finds himself in the somewhat unenviable position of propagating, in the most widely read of all great musical encyclopaedias, views that he himself has only recently discovered to be untenable, though, personally, I have always regarded them as such. Alpino's letter depicting Verdi as "never failing to carry out those practices necessary for a good Christian such as he wishes to be" immediately struck me as incongruous, even preposterous. As a matter of fact, no Verdi scholar of the first rank except Mr. Walker has, to the best of my knowledge, ever claimed that the great composer was "a good Catholic", particularly in view of what Boito, an unimpeachable authority, had already written to Camille Bellaigue in 1910. (*Bellaigue: Verdi. Biographie critique.* (Henri Laurens.) P. 88.)

Boito, after stating that Christmas recalled to Verdi "les enchantements de la foi, qui n'est vraiment céleste que lorsqu'elle s'élève jusqu'à la crédulité au prodige", adds: "Cette crédulité, hélas! il l'avait perdue, comme nous tous, de bonne heure. Mais il en garda, plus que nous peut-être, un poignant regret pendant toute sa vie. Et maintenant il faut arrêter cette enquête: passer outre me conduirait loin, à travers les détours d'une recherche psychologique où sa grande personnalité n'aurait rien à perdre, mais où moi-même je craindrais de m'égarer. Dans le sens idéal, moral, social, c'était un grand chrétien; mais il faut bien se garder de le présenter comme un catholique au sens politique et strictement théologique du mot: *rien ne serait plus contraire à la vérité*".

Boito's admirably lucid summing-up of Verdi's always exceptionally straightforward attitude to religion seems to me to solve what Mr. Walker has termed the "hotly debated problem" of Verdi's religious beliefs; but, surely, it solved that problem *unanswerably already in 1910*, forty-four years before Mr. Walker's article in *Grove*. It is consequently somewhat surprising that so discerning a scholar could have placed such implicit confidence in the

fraudulent Alpino and, at the same time, completely overlooked the unimpeachable Boito! Surely, in view of the very explicitness of Boito's assertions, Mr. Walker should never have considered Alpino's forged letter "documentary evidence of inestimable value".

Consequently, the problem of Verdi's religious beliefs, which has engaged Mr. Walker's attention for several years, obviously never existed! Though he himself scarcely seems to be fully aware of the fact, far greater significance attaches to his tireless research into a much more *genuine* problem: the authenticity of the letters hostile to Catalani alleged to have been written by Verdi to Giuseppe Perosio, and the enigmatic relationship between the two eminent composers. Here we are, in fact, confronted with a considerably more complicated question; and I am gratified that a few statements of mine in THE MUSIC REVIEW almost a decade ago should have prompted Mr. Walker to tackle it. By minute and skilful investigation he has certainly succeeded in weakening our confidence in the authenticity of these extremely interesting documents without, however, providing us with the final, absolutely conclusive proof of their fraudulence. Unfortunately, we can no longer consult either Perosio, to whom the letters are said to have been addressed, or Mario Panizzardi, who is supposed to have been entrusted with them.

Now the purpose of Alpino's forgeries regarding Verdi's religious beliefs is clear enough and—perhaps to a certain extent—understandable. On the whole such letters were designed to enhance Verdi's prestige in a Catholic country and were—as Mr. Walker has abundantly proved—invaluable propaganda for the Church. But one remains extremely puzzled by the fact that the selfsame forger should then—with tantalizing illogicality—have proceeded to *blacken* Verdi's reputation by deliberately manufacturing unjust and ungenerous letters regarding an unfortunate and highly gifted contemporary, Alfredo Catalani. The obvious supposition is that Alpino sank to the ignominious level of a swindler who forges merely for the sake of forging. (The financial reward was, in any case, negligible.) And if these anti-Catalani letters are, indeed, forgeries (as Mr. Walker so strongly maintains) then how is it that Alpino suddenly ceased to be a clumsy swindler (for the religious letter Mr. Walker quotes is, in view of Boito's unimpeachable authority, incredibly sentimental and unconvincing) and unpredictably developed into one of the most artful and expert forgers of all time? For, unlike the religious letter in question, the anti-Catalani letters do, at any rate, convey an element of truth. To an uncanny extent, they give vehement utterance to the almost morbid prejudices that were obviously beginning to obsess Verdi more and more, particularly in 1892; they express something of the grim mood that led him to the amazing delusion (at the very moment when Italian opera had practically liberated itself from Wagnerism) that the music of his compatriots was becoming completely germanized!

Tentatively, may I suggest that Mr. Walker is perhaps a trifle too much inclined to believe in the dictum "once a forger, always a forger". I can not entirely accept such a point of view. For instance, Frank Harris, the biographer of Wilde and Shaw, no doubt invented many stories, but he also

revealed several significant facts without which our knowledge of these two eminent writers would be lamentably incomplete. The unscrupulous Alpino strikes me as bearing a curious resemblance to Harris: he, too, was an irresponsible writer, but also one who happened, at times, to possess a strange insight into the workings of a great artist's mind. Before publishing his more superficial forgeries about Verdi's religious beliefs, he, moreover, prudently waited for Boito to die; but, on the other hand, he did not wait for Toscanini to disappear before printing the anti-Catalani letters and the articles in which the famous conductor is himself mentioned. No doubt he realized that here he happened to be on fairly safe ground. Toscanini, Catalani's best friend, who must have known the whole truth about him and Verdi, would scarcely venture to contest the authenticity of documents that appeared to carry the utmost conviction. Once again, without fully realizing the implications of his remark, Mr. Walker states that the genuineness of the religious letters had never been called in question, whereas that of the anti-Catalani letters emphatically was. Merely one further particularly striking instance of the illimitable capacity of human beings to swallow "the biggest lies".

Encouraged by his startling discoveries regarding Alpino's activities, Mr. Walker is not content, however, with denying the validity of the letters hostile to Catalani, but goes one step further: he jumps to an extremely hasty conclusion (just as he had previously done in the case of Verdi's "Catholicism") and declares: "The problem Verdi-Catalani does not exist". Surely this is an astounding over-simplification of an exceptionally complex question. The proof of Verdi's hostility to Catalani does not, as Mr. Walker believes, depend exclusively on the anti-Catalani letters. (Already in May 1950 I had suggested that these letters fitted in with everything that we already knew about Verdi's attitude to Catalani.) There is, indeed, still much significant material completely refuting Mr. Walker; there are, moreover, too many gaps in the evidence for any premature and dogmatic statement of any such nature. Unfortunately, Mr. Walker shows relatively little insight into Catalani's subtle mind, for he had only to read the young composer's poignant letters to his friend, the influential impresario Giuseppe Depanis, with their violent outbursts against Verdi (particularly despairing in 1889) to realize that the problem obviously did exist and certainly still does. Moreover, in the whole history of music, there is scarcely a composer whose thoughts and emotions are so faithfully reflected in his letters as Catalani's are in his correspondence. I am somewhat surprised that so scholarly a critic as Mr. Walker should dismiss Catalani's anguished references to Verdi's pronounced preference for Puccini (and, incidentally, for Franchetti and Mascagni) with so casual and, to my mind, insensitive a remark as: "Catalani was quite green with envy of Puccini and almost certainly exaggerated". Why this final taunt? Fundamentally, Catalani was exceptionally modest, generous and charitable. (Puccini himself bears eloquent testimony to his kindness.) In this instance he was certainly writing—not hysterically but objectively. His constant references to Verdi's recommendations of others (generally mediocrities) for posts and tasks more suited to himself cannot have been based on—just nothing! At this time he

undoubtedly believed that Verdi was his chief opponent. And surely he was justified in resenting being so repeatedly thrust aside by composers who had not as yet shown indications of any comparable talent. *Only in the last year of his life*, when he was a dying man, and Puccini's *Manon Lescaut* had swept his *La Wally* off nearly every stage in Italy, did Catalani's dislike of the more opportunistic Puccini develop into something resembling persecution-mania. Even then he could write of *Manon* as enthusiastically as this: "Nothing can rob Puccini of this achievement or diminish it!" He wrote almost equally generously about other less gifted rivals; though I admit he displayed a strong prejudice against Mascagni and Leoncavallo, an aversion shared by his devoted friend Toscanini. Fundamentally, however, he possessed a singularly magnanimous spirit; he was not easily incensed and he was always ready to forgive.

Thus, despite my admiration for Mr. Walker's painstaking and often illuminating research, I cannot in this particular instance come to any similar conclusion. Whether Verdi wrote the enigmatic letters or not, he was quite obviously antagonistic to Catalani; and, unfortunately, the sensitive young composer knew this only too well—and so, no doubt, did the artful Alpino. It is particularly significant that in the very same year in which the letters hostile to Catalani were alleged to have been written, Verdi was answering Hans von Bülow's famous apology with characteristic magnanimity, it is true, but also with an extraordinary lack of penetration and objectivity as far as his own compatriots were concerned. He concluded what would otherwise have been a noble and modest letter with an amazing peroration (indicative of the duality of his nature and astonishingly akin in spirit to the hostile letters!) "You are fortunate that you are still the sons of Bach. And we? We, too, sons of Palestrina, once had a great school of our own! Now it has become bastardized and looks like perishing utterly!" (Yet Mr. Walker quotes approvingly Alessandro Luzio's statement that Verdi was not in the least hostile to his youthful contemporaries.)

Now, in the early Nineties, a period of almost unprecedented operatic activity in Italy, there was not the slightest justification for Verdi's preposterously unjust denunciation of his own countrymen to a foreigner who had already revealed himself as jingoistically undiscerning. Precisely at the same time, Catalani, in an infinitely more enlightened spirit, was teaching and writing about "the music of the future" and its followers. How, in fact, could such a shrewd judge as Verdi have been so obsessed by a danger that was virtually non-existent! As his glorious career approached its end, he, however, grew steadily more dogmatic and dictatorial. Witness, after the triumph of *Otello* in London in 1889, his extraordinary outburst to Franco Faccio, who had congratulated him on his success: "Our young Italian composers are not good patriots. If the Germans, basing themselves on Bach, have culminated in Wagner, they behave like good Germans, and that is well. But we, the descendants of Palestrina, commit a musical crime in imitating Wagner, and what we are now doing is useless, not to say pernicious". Incidentally, the amazing resemblance between this letter (dated 14th July, 1889) and the one to Hans von Bülow (dated 14th April, 1892) with which it is practically identical,

presents a baffling psychological problem which has completely escaped critical investigation and might tax even Mr. Walker's ingenuity. Is it possible that for nearly three years the great Verdi had morbidly brooded over this non-existent problem, to the extent of its finally becoming a neurotic obsession?

Indubitably, he had a bee in his bonnet about his youthful contemporaries or, at any rate, about *one of them!* (Surely the astute Alpino somehow got to know of this.) Yet in practice Verdi was certainly not always as uncompromising as in theory. Despite his despairing pessimism, he approved enthusiastically of Mascagni, a musician (to the dismay of our highbrows!) after his own heart, for was he not the creator of a spontaneous if rather badly orchestrated opera, with vital, theatrically effective melodies? He also encouraged Puccini who was, in fact, as "italianissimo" as the composer of *Cavalleria* himself. Not by any stretch of the most unbridled imagination could either of these young musicians be considered "bad patriots" or "Wagnerians". Moreover, he approved of Marchetti, Franchetti and Giordano.

Consequently, we are confronted with only one possible conclusion: Verdi must have been thinking chiefly of Catalani. Is that why, when he himself had refused a commission to write an opera for the Columbus celebrations at Genoa, he recommended Baron Alberto Franchetti (a mediocre composer with then only one opera to his credit!) to the municipal authorities instead of the far more highly gifted and experienced Catalani, who had been writing operas for fifteen years and was, as Dr. Mosco Carner rightly states in his recent Puccini biography, at that time "the great hope of Italian opera"? Once again Catalani found himself "elbowed off the pavement", this time by a millionaire's son, who was in fact, little more than a pale and unoriginal imitation of Meyerbeer. No wonder he was revolted when he read in the Milanese *Lombardia* the sickening news that Verdi had "recommended" this wealthy young aristocrat instead of one whose genius no less than his poverty should have entitled him to Verdi's consideration. He was utterly overwhelmed by a sense of injustice and bitter scorn; he who had struggled so manfully for Italian opera was compelled to stand aside for that "*poor devil*"! Surely Mr. Walker can sympathize with him when he exclaims "I am losing the very courage to work, to continue the struggle. I do not yet know whether the statement regarding Verdi (and Franchetti) is true. But, should this be the case, I would be incapable of remaining silent". (A. Catalani: *Lettere a Giuseppe Depanis*. (Istituto di Alta Cultura, Milano.) 1946. P. 93.)

But the statement was true. Carlo Gatti vouches for it; Alessandro Luzio mentions it in the *Carteggi Verdiani*. Moreover, it was never officially denied. And, in view of this, how can Mr. Walker still claim that the Verdi-Catalani problem does not exist!

Of course Catalani was once again obliged to remain silent; whilst, in the autumn of 1892 (the time of the hostile letters) the aged composer saw neither *La Wally* nor his own *Otello*, but—Franchetti's undistinguished and bombastic *Cristoforo Colombo*. (Incidentally, Franchetti himself must have felt extremely embarrassed about the whole affair, for he went out of his way to praise Catalani as an innovator, as well as the master of both Puccini and Mascagni.)

I am certainly quite willing to recognize that, in my centenary article on Catalani in *Music and Letters* (January, 1954) I may have overrated the significance of the reconciliation between Verdi and Catalani in February 1892, but I certainly do not find myself on the horns of a dilemma, as Mr. Walker suggests. I believe that, *at that time* (whether the subsequent anti-Catalani letters happen to be authentic or not) there was a definite—though possibly only temporary—reconciliation. But I agree that this meeting did puzzle me and that in more recent articles on Catalani I have consequently refrained from mentioning it. Now I believe that I have discovered the solution of the mystery. Verdi received Catalani with such cordiality because he was extremely grateful to him for voting for his nominee, Edoardo Mascheroni, whom he was determined should be appointed conductor at La Scala, in view of the approaching *première* of *Falstaff*.

In April 1891 the straightforward Verdi, in fact, indulged in an understandable, if rather curious intrigue with Boito to secure Mascheroni's nomination. The committee which had to appoint the conductor was composed of five eminent musicians: Boito himself, the Italo-Brazilian composer Gomes, the famous violinist Antonio Bazzini and the two "Wagnerians": Giuseppe Martucci (who had conducted the first performance of *Tristan* in Italy) and Catalani. Boito had artfully won over the most amenable of his four colleagues: Bazzini by inviting him to meet Verdi himself at the Hotel Milan in Milan. Yet he was terrified lest he should all the same be outvoted, for he realized that Verdi wanted Mascheroni at all costs. Here, in fact, was a wonderful opportunity of revenge for Catalani, a unique chance of frustrating Verdi's most cherished wishes. His own choice would almost certainly have been Toscanini and, of course, he would quite obviously have been right! He could easily have won over Gomes, for no love was lost between the Brazilian composer and Verdi. As for Martucci, a fanatical Wagnerian, he would have been only too eager to follow Catalani's lead—and Mascheroni would *not* have been appointed.

Boito fully realized the danger—his very anxiety indicates how far away he had drifted from his old friend Catalani. In this emergency (consult his curious letter to Verdi dated 29th April, 1891: *Carteggi Verdiani*, Vol. 2, p. 155) he prevailed on the aged composer to intervene personally in the deliberations of the committee by writing a letter practically insisting on the appointment of Mascheroni. The committee could scarcely ignore such "pressure" on Verdi's part (Catalani had used that word before in connection with Verdi!) unless its most distinguished member, Catalani himself, refused to comply with the great composer's wishes. Catalani may well have hesitated (already he was very intimate with Toscanini) but, finally, to please Verdi, he yielded; and thus he gave the aged master the most signal proof of his friendship, probably at the expense of his own interests, for *La Wally* was to be the next production at La Scala. That is undoubtedly why Verdi received him, a few months later, with such unprecedented warmth. There is no other possible explanation.

Moreover, Catalani's enthusiastic reference to Verdi's "incomparable cordiality" reveals how pathetically grateful he was to him for the slightest

courtesy, whereas Verdi's somewhat disparaging reference to Wagner ("whose name has now become the synonym of tyranny in art") was probably a barbed arrow aimed at Catalani, whose admiration for the German master was well-known. Even here the conciliatory Catalani contrasts favourably with the more blunt and aggressive Verdi. One, moreover, feels that Catalani was willing to agree with him even about Mascagni, whose music he disliked no less than that of Leoncavallo. But the fact that Verdi could receive Catalani so cordially, and then, a mere seven weeks later, pen his extravagant denunciation to Hans von Bülow, is strangely significant and does not prepossess one in Verdi's favour. May I suggest to Mr. Walker that the problem of the great composer's enigmatic attitude to the most distinguished of his youthful contemporaries still remains as baffling as ever?

At the end of his second article Mr. Walker alludes, incidentally, to a reference of mine to Catalani's "lonely funeral" and quotes a lengthy newspaper extract to prove that it was, in fact, quite a grand affair. I was, however, relying on dependable witnesses. Carlo Gatti (Catalani's last surviving pupil) who happened to be *present* at the ceremony, states: "It was a modest, almost *deserted* funeral. Friends and acquaintances were absent from Milan owing to the stifling heat; two or three pupils were present . . . etc." (Gatti's introduction to Catalani's *Lettore a Giuseppe Depanis*.) This may of course be an exaggeration; but Giuseppe Adami, who had discussed the ceremony with Giulio Ricordi himself, goes one step further and terms it a "*squalid* funeral". He refers to the "glacial silence" that so incensed Ricordi that he made a violent gesture of anger before he spoke the few moving words that impressed Verdi who, by the way, had not even troubled to send a telegram. Poor Catalani would have sighed if he had known that, of all his acquaintances, the only one to bid him a poignant farewell was the autocratic publisher whose indifference had long been a source of humiliation to him and whose tactless remarks about Puccini's superiority had embittered the last year of his short life.

Why, moreover, was Boito silent? Probably, because the more intimate his relationship with Verdi, the colder had grown his attitude to Catalani. (His letter to Verdi regarding Mascheroni's appointment is particularly significant.) The libretto he had promised Catalani and the longing for which became almost the "*Leitmotiv*" of the young composer's life, never materialized. One cannot be blamed for believing that Boito was afraid of offending Verdi by assisting Catalani. And so Catalani's two noblest friends: Boito in spirit and Toscanini in body were absent from what must, indeed, have been a rather dismal funeral. (Incidentally, a newspaper account so strikingly at variance with the evidence of eye-witnesses should perhaps be taken *cum grano salis*. The "very numerous troop of people" certainly sounds exaggerated.)

Finally, I am of the opinion that Carlo Gatti (who, by the way, knew Toscanini intimately) is perhaps more discerning with regard to Verdi's unusually emotional outburst about the funeral than Mr. Walker. That strange phrase: "What a reproach for the others!" was surely a reproach for his "*alter ego*", Boito; and also, I believe, a little for himself. It is even more strange

that he—the least sentimental of men—should subsequently have commissioned a bust of Catalani. Was this, in some subtle way known only to himself, a means of making amends for injustices that he had, at last, both recognized and regretted? For, whilst lavishing his help on many far less deserving musicians, he had done nothing whatever to assist Catalani who needed his aid more than anybody else. Surely he must have felt "a twinge of conscience", as Mr. Walker suggests that he did over a far lesser matter. By recommending mediocrities and ignoring a man of genius, he had revealed an astonishing lack of imagination and objectivity.

Summing up, I feel that neither Mr. Walker nor I can justifiably claim to have solved entirely the Verdi-Catalani problem. Well, it needed nearly a century to learn the truth about Bizet's marriage; and more than three to discover the facts about Marlowe's death. I am looking forward to further information that Mr. Walker, most indefatigable of research scholars, may yet discover. Nevertheless, it is a pity that the problem, which requires inspired conjecture no less than minute research, should remain as tantalizingly elusive as ever, all the more so as its psychological and artistic significance surely warrants further investigation. For we are still eagerly awaiting the vitally important work that will finally reveal the composer of *Otello* in all his grandeur and complexity. I certainly trust that Mr. Walker will follow up his admirable biography of Hugo Wolf by one even more comprehensive and enlightening of a greater and, it seems to me, more baffling figure: Giuseppe Verdi himself.

The Way of Unity

A Study of Tristan und Isolde

BY

PHILIP T. BARFORD

"The Ruler of the World is the great master of irony; and man has been permitted to share some part of his enjoyment in the purifying power of fact. The weaker and more querulous members of the race commonly try to enlist the facts in the service of their pet ideas. A grave and deep spirit knows that the facts will endure no such servitude. They will not take orders from those who call for their verdict, nor will they be content to speak only when they are asked to speak. They intrude suddenly, in the most amazing and irrelevant fashion, on the carefully ordered plans of humanity. They cannot be explained away, and many a man who thought to have guarded himself against surprise has been surprised by love and death".

SIR WALTER RALEIGH: *Essay on Don Quixote*.

IN a recent review¹ of a reprint of Hanslick's *Vom Musikalisch-Schönen*, I suggested a crude distinction between two kinds of music:

"The kind which traces forms and patterns, the interest of which is primarily in *structure*, and the other kind which sets out to depict human experience and aspiration".

I also noted that

"in the special case of the Hanslick-Wagner controversy . . . the antithesis is not between two obviously limited terms", and that "the Wagnerian music-drama may contain an element which, although substantiating Hanslick's theory, will yet indicate a more comprehensive outlook which dissolves it".

Elsewhere² I have suggested that:

"the way of the philosopher travels round a conscious regard for the dominating conception of truth", and that "the way of art is the ordering of experience with a regard for beauty".

These observations serve as a compass-point for the consideration of *Tristan und Isolde*.

In his music-drama, Wagner presents us with the musical dramatization of a myth—a myth which he has reinterpreted and expounded with a philosophical dynamic which we cannot ignore. In some ways, it would be simpler for everyone if we could ignore it; but Wagner is insistent. Moreover, something of the cast of his mind at the time he composed the work is known. This knowledge, nevertheless, has resulted in certain critical misconceptions. There are the occultists, on the one hand, who ignore the music and interpret the drama along their own lines; and there are those musicologists who ignore the psychological and mystical content of the drama simply because they think it is rubbish and because they prefer the music anyway. As against these two extremes,

¹ *Monthly Musical Record*, Nov.-Dec., 1958.

² Philip T. Barford: "Music and Philosophy", *Musical Opinion*, November, 1958.

there are one or two tentative gropings towards the deeper waters of myth and symbol³ and these indicate an awakening interest in the more significant apprehensions to which Wagner has given musical expression.

Few could reasonably deny that Wagner, in *Tristan*, forces us to consider his work from the philosophical standpoint of truth. At the same time, he gives us music of a profound, self-contained beauty which is overwhelming—even to those whose musical temperament is more at home with the music of other centuries. We have to ask: is the standpoint of truth consistent with that of beauty in the case of *Tristan und Isolde*?

There are those to whom the music is all, and the story just a muddled fantasy. There are others to whom Isolde has become an archetypal figure, a magical enchantress, a mystical mistress, and for them the drama is a welter of tragic ecstasy. Those, again, who love the music, and admit the philosophical overtones, may feel that the drama raises major metaphysical issues which they cannot leave unsolved. Such issues bear upon the difference between philosophical thinking (or intuitive metaphysical apprehension which is perhaps a better way of describing Wagner's often turgid mental gestations) and tonal logic. Very well then: is the beauty of the music so great that we can afford to drop the philosophical-mystical side of the drama? Is the latter satisfactory anyway to a philosophical-mystical mind? Does the music in some way vindicate the philosophical mysticism of the drama even if the drama seems unsatisfactory when abstracted from the music? Or, finally, are the music and the philosophical-mystical content of the drama a complete and absolutely satisfactory whole? No final answer is promised to these questions; but we may be confronted with some stimulating, if tentative conclusions.

It is a characteristic of all great art that it may be apprehended and appreciated at different levels of consciousness. Four factors are important here. Firstly, a myth never really stops growing—it keeps on yielding up new treasures to the penetrative imagination. Secondly, a myth is fulfilling its function if it stimulates personal and private insights into the invariably profound matters which it at once expresses and veils. Thirdly, great musical beauty can attune the mind to mystical insight even if it cannot be anchored by mystical concepts. Music, in its outermost expression at any rate, is an impersonal, aloof, a-mystical vibration of sound. The insights it provokes and the conceptions in which we express them are our own contribution to the critical lore which builds up around it. No critical judgment is ever absolutely wrong. Conflicting judgments, when considered together often yield a more comprehensive critical appraisal, and are best regarded as different facets of truth, different "windows" upon a fundamental musical experience which can never be finally captured by the critical intellect. Fourthly, whatever we think of Wagner as a man, we cannot deny that his intuition grasped the wider and deeper import of the human situations in which he became involved, and the philosophical doctrines which he absorbed.

³ See, for instance, Martin Cooper's broadcast talk: "Wagner as Christian or Jungian Myth", *The Listener*, 1957.

It is an interesting thing that those who are drawn to ascetic and world-renouncing creeds are frequently those with the richest and most subtle appreciation of the sensuous delights which this world affords. A great desire for self-renunciation and self-annihilation through Love is often the fruit of a great abandonment to the claims of physical desire. A corollary to this is the truth that to experience greatly we must be prepared to suffer greatly; and in the moment of illumination we shall not only see why the suffering was necessary but how we brought it upon ourselves.

One of the great truths penetrated by Wagner in *Tristan* is that we are the agents of our own annihilation, and that this annihilation is logically connected with the voluptuous self-abandonment to which this world perpetually tempts us.

Here we come up against one of the prime conflicts of *Tristan*. Wagner knew perfectly well, and doubtless on the basis of his own experience, that self-annihilation and voluptuous self-abandonment are connected. There are two aspects of this connection. Firstly, self-indulgence can produce satiety, and the desire for an end of the personal self. This can easily become a revulsion against the whole realm of matter. There is a certain kind of escapist and unbalanced mysticism which is grounded only upon a negative attitude to the material world. Secondly, and conversely, utter abandonment to the claims of physical desire is tantamount to destruction of the self anyway—or, at any rate, of that "self" which is no more than a construct of material impressions, desires and attachments. If we abandon ourselves completely to the world of matter, it saps our life-force, and kills us. It seems possible that Wagner's private experiences crystallized in two ideal concepts after passing through the transmuting fire of his metaphysical intuition. Self-annihilation found its ideal implication in Death, conceived idealistically. Self-abandonment found its ideal implication in Love, similarly conceived.

Now it is known that Wagner was much aware of Schopenhauer's pessimistic philosophy.

"Wagner", wrote Hugo Leichtentritt,⁴ "translates Schopenhauer's pessimism in terms of musical art".

But the *Liebestod*, and especially the long duet on the theme of Night in act II, cannot be explained in terms of Schopenhauer's philosophy. As Lawrence Gilman points out,⁵ Wagner had become acquainted with Buddhism *before* he read *The World as Will and Idea*. Moreover, the drama itself leaves no room for doubt that Wagner's essential equations

$$\begin{aligned} \text{Love plus Death equals Unity} \\ \text{and} \end{aligned}$$

$$\text{Abandonment plus Self-annihilation equals Rapture}$$

are based upon something much more positive than the negative waning-out which is all that Schopenhauer offers us as a consummation of our life upon

⁴ H. Leichtentritt: *Music of the Western Nations*.

⁵ L. Gilman: *Wagner's Operas*.

this earth and which, in his case, was the result not only of a misunderstanding of Buddhism, but possibly also of a cynical attitude towards his fellow men. If anything, Wagner's insight is deeper than Schopenhauer's; and whereas the philosopher presents us with a beautifully-written but unconvincing metaphysic, Wagner, though not without contradiction, presents us with potent symbols framed in beautiful sounds. Schopenhauer is a discouragement to further thought—the Mahler of philosophy even as Mahler is the Schopenhauer of music. But Wagner raises fundamental issues which demand further consideration.

The contradiction just referred to is crucial. It confuses the central issue of Buddhism, and for this reason the philosophical-mystical side of the drama may seem profoundly unsatisfactory. But yet, in a deeper sense, it illuminates the central concept, and one wonders just how much Wagner really knew about mystical and occult matters through acquaintance with esoteric doctrines and how much he simply intuited on his own account.

The contradiction in question is between the idea of a nirvanic unity on the one hand and an overwhelming and undoubtedly erotic desire on the other. On superficial acquaintance, the *Liebestod* seems to offer us the idea that the force of a tremendous desire has finally fused the lovers in a kind of nirvanic bliss in which all sense of opposition is dissolved. But the most casual study of Buddhism reveals that Desire and Nirvana are utterly opposed conceptions. Nirvana is the End of Desire. Moreover, it is only remotely approachable when we cease desiring anything at all, never mind sexual union which is one of the experiences universally desired by all men and women the world over. Desire chains us to the mortal world. It makes no contact with a realm of spiritual being *the essence of which is desirelessness*.

So, on the surface, it seems that the suggestion of a spiritual consummation for Tristan and Isolde on the lines of a nirvanic unity is automatically ruled out by the very force of their desire. And Desire, after all, is the very essence of the music drama.

But it is precisely at this juncture where we encounter the symbolic force of *Tristan*. The fact is, any musical and dramatic representation of the consummation of great love must employ the same symbols of love which carry meaning in our own life. The love of man and woman on this earth leads, in its earlier expression at any rate, to sexual union, because such union is the means whereby erotic yearning, however much it is idealized, tends to fulfil itself. It follows naturally that the love of Tristan and Isolde is expressed in musical symbols which have sensuous and rhythmic affinities with the imagery of physical love. On this matter, Cecil Gray has doubtless uttered the last outrageous word.* These musical symbols reach their completest expression in the *Liebestod*, the words of which, however, imply a spiritual consummation transcending any possible form of physical relationship.

It may well be that in adopting musical symbols more appropriate to the world of physical love, Wagner is doing no more than many mystical writers

* Cecil Gray: *History of Music*, Chapter XVII.

of the past—we need only turn to the mystical poetry of St. John of the Cross. Confusion arises, perhaps, because music can concentrate its effects so powerfully, and produce a kind of inebriation which leads to a misplaced emphasis in subsequent critical interpretation. Again, Wagner knew full well that music drama, howsoever it heightens and idealizes life, can never afford to lose contact with the basic elements of human experience. When looked at in this way, it is easier to tolerate the Desire-Nirvana antithesis. And until one makes a living contact with the esoteric pulse of Buddhism one cannot, after all, avoid desiring Nirvana in some way. This particular paradox is familiar to every student of mysticism.

Let us suppose, then, that physical love becomes a symbol of spiritual love, and physical desire a symbol of aspiration for a union beyond the limitations of space and time. The desire for Death in and through Love is then consistent with the idea of a transcendent spiritual unity.

If we reject this symbolic interpretation, we must beware of any other. The notion that an amoral, adulterous and suicidal passion can produce a rapturous unity in the world-soul is totally incompatible with any true mysticism, however attractive it seems to those neurotic devotees to whom Wagner is "the Master" of a religion of music which, even in our own day, does not lack its apostles and its methods of inducing world-forgetting ecstasy.

But let us give Wagner the credit of deeper perceptions than many of his followers and examine *Tristan* in the light of some philosophical and mystical concepts with which he may, or may not have been familiar. In this examination we may be bringing out deeper elements in the myth. After the examination, the real question will be: How far can *Tristan*, as a product of romantic mysticism, be regarded as a symbolic crystallization of universal truths which await the response of our deepest intuitions? If we can answer this question, the others posed above will cease to trouble us.

Broadly speaking, the three acts can be correlated with a threefold symbolism. In the first act, the lovers become aware of one another amidst their entanglement with other characters. Once they have drunk the love-potion, and thus become self-conscious of their destiny in and through one another, an antithetical phase of consciousness conflicts with the everyday involvement with people, places and things. This everyday involvement is symbolized as Day. The antithetical consciousness is Night. Night comprehends many phases of experience for Wagner, no doubt, but in relation to Day which is multiple, objective and transient, it is a symbol of what is unitive, subjective and eternal.

We may pause at this point to observe that these three words reveal a great deal about the later romantic movement which, in its musical aspect, presents us with a threefold expression of the creative impulse. It has been suggested⁷ that the *musica mundana*, *musica humana* and *musica instrumentalis* of Boethius might be a mediaeval survival of a threefold division characteristic of primitive music. This latter division is between the music of the head, the

⁷ *New Oxford History of Music*. I: Marius Schneider on Primitive Music.

music of the heart, and the music of the lower trunk and legs, and the magical power of music was held to depend upon its affinities with these three centres of the human organism. It is a common idea in esoteric science that Eros, the down-rushing life-force, activates these regions not simply in a physical way, but also in accordance with three primary principles of consciousness. The descent of the life-force into matter from its spiritual point of origin must take place before its re-ascent to that point. During its laborious climb it is successively transmuted. In its lowest expression it is sexual activity, in its middle station it becomes the well-spring of emotion and lyrical feeling, and in its higher plane it is the fecundating power of philosophy and mysticism.⁸ As it rises towards its highest transmutation, it moves towards integration and unity. This, it seems to me, may well be correlated with the old notion of the music of the spheres, the cosmic harmony of creation which is deeply embedded in the soul. But the impulsion towards this highest region of cosmic harmony is derived from the subjective force of human aspiration and love; and this in turn, can only discover its final goal when the lower erotic tendencies have been sublimated. The human heart, with its aspirations and yearnings, its profound subjective apprehensions, and its infinite capacity for love, is in the middle station between sexual and spiritual love. Before it can continue its upward journey it has to make a great renunciation; but in making this, it finds, after all, that the underlying power and force of sexual love is now available for a higher union which is not, like sexual union, temporary, but eternal. Romanticism, with its underlying erotic tendencies and its mystical aspirations is the essence of *musica humana*, which looks to a realm of eternal, unitive bliss with subjective longing.

The concept of unity derived great force in the nineteenth century from the influential idealism of Hegel and Schelling. It is worth remembering, though, that Hegel's Absolute at once initiated, contained, and expressed itself in Process, and that this process depends primarily upon the final antithesis of Art and Religion. Hegel once criticized Schelling for conceiving the Absolute as "the night in which all cows are black"—an amusing aside not entirely irrelevant to the second act of *Tristan*. Subjectivity, as a characteristic attitude of romanticism, derived a certain philosophical justification from what Russell once called⁹ the "subjective madness" of people like Fichte. The romantic desire for eternity gave rise to the characteristic strains of Mahler's second and eighth symphonies, and to the abysmal melancholy of *Das Lied von der Erde*.

If, then, with all these factors in mind, we symbolize the first act of *Tristan* as Day, it can also be thought of as a symbol of the realm of Plurality, for which the equivalent Buddhist term is Sansara.

In the second act, the tension between the lovers is heightened to an almost unbearable pitch. They become aware of themselves as the polarities of a fundamental opposition. Their concern is only with one another, and when

* The esoteric motif of Plato's Symposium.

* *History of Western Philosophy*, p. 514.

they gaze upon one another they see their own reflections. This is the deeper mystery of love, the perception of a unity expressed in an intolerable duality which cannot, must not be permitted to endure. Act II delays the consummation, and the arrival of Mark, Melot and the others frustrates the incipient synthesis of the positive-negative, man-woman opposition of which Tristan and Isolde now seem human symbols. In the second act, therefore, the drama moves forcibly and intensively from Plurality to Duality, which is an appropriate symbol for it.

It seems, too, that the philosophical dialogue on Night awakens the deeper mystical apprehension of the lovers. They realize that whereas they had previously desired death, death is now the logical end of the eros force which expresses itself in their antithesis. Abstractly considered, the second act presents the love of Tristan and Isolde as a phase of experience symbolizing the last stage of dualistic awareness in the self-abandoning love of man and woman. Its appropriate symbol, Duality, is therefore congruent with the figure of Eros holding the reversed torch. With the realization that the flame of life and love must consume itself, desire for death equated with desire for eternal unity acquires added force from the overtones of necessity and destiny. Indeed, in a cosmic sense, Love, Death, Necessity and Destiny become interchangeable terms.

There are two main kinds of mysticism. One seeks the Ultimate by plunging inwards into the abyss of self-nature. The other seeks It in the not-self. Both confront the one reality in the end, because the truth of the subject is contained in the truth of the object, and *vice versa*. The first kind is generally associated with romantic individualism, and Wagner is the romantic individualist par excellence. The other kind looks always to the beyond, and recognizes no abiding place in self-nature.

In *Tristan*, through the force of paradox, both mysticisms are brought to a common focus. Tristan sees "himself" in Isolde, and *vice versa*. Isolde's transfiguration at the end is in Tristan; but the encompassing beauty is also the transcendent-immanent world-soul, the *musica mundana* which is the glory of the Head transcending the subjective sphere of the Heart. When, in the overflowing fullness of their heart, the lovers seek only annihilation in one another, the profoundest mystery of death is symbolically revealed. The waning-out of the two selves is a triumphant vindication of the equation of love with the noumenal unity of the synthesis of opposites.

In the last act, then, the philosophical principle of Unity, the mystical symbol of Night, and the doctrine of Nirvana are all brought to a common focus, and we may assess these primary facets of the mystical consciousness in accordance with the depth of our private understanding.

The threefold symbolism described above suggests that the music-drama is a myth of the profoundest significance—a myth, moreover, given added force by the beauty of the music in which it is framed. In the way of unity, as it is defined in philosophical Buddhism, the aspiring consciousness rises from its concern and entanglement with Plurality or Multiplicity to the heightened

awareness of cosmic opposition, or ultimate antithesis. This is the final opposition of subject/object, positive/negative spiritual forces, and it may even be glimpsed by lovers in their moments of rapture. Alternatively, the impartial philosopher may regard the mere existence of the two sexes as a symbolic fact.

If the ascending movement of consciousness is touched off by human love, then a way is made for the self-sacrifice of Eros, the ancient genius of life and death who will press for resolution of the antithesis. Once lovers open themselves to this sense of mystical polarity (I am not suggesting that this is a common experience), the desire for absolute unity on every plane of body, mind and spirit must ultimately supervene and compel them to self-annihilation in and through one another. But, of course, this self-annihilation is recognized by both of them to be the logically-necessary consummation of a fundamentally spiritual antithesis. If we abstract the mystical principle involved, it becomes apparent that the ultimate antithesis may be regarded from either of two points of view.

It may be considered the first phase of a Process descending from the Primal Unity, which subsequently differentiates itself into positive and negative phases, whilst yet remaining unchanged in Itself. Or it may be thought of as the last moment of Return, before all opposition is resolved in the Unity. The Unity is therefore beginning or end, and yet above either notion. *Tristan und Isolde* symbolizes the returning phase; but Isolde's last words, to our deeper insight, suggest a consummation which is above either end or beginning.

From Oneness (mystical night) comes Twoness (Erotic expression in its various phases physical, mental and spiritual), and from Twoness comes Multiplicity (Day). Eventually, as the soul moves upwards on the last stages of its long evolutionary journey, it comes face to face with one last "Other". This is when Eros turns the torch upon himself, and thus consumes himself with Fire. Fire, of course, is the prime spiritual symbol. In the second act Wagner presents us with a symbol of bottomless profundity. We need not be troubled by the fact that Fire, in its mundane expression, implies light, and thus, seemingly, day. Of Nirvana it has been said that the Void is full, but that it is a Void nevertheless. Beyond the brilliance of cosmic light there is an ultimate, containing darkness. More than one mystic, his consciousness aflame with the incipient realization of Unity, and hitherto given to expressing his vision in sexual imagery and metaphor, finally feels himself to be entering a "Dazzling Darkness" (St. John of the Cross), a Cloud of Unknowing, a "Silent, Hovering Darkness" (Suso) in which antithesis is dissolved.

"He who really ascends so high
Annihilates himself,
And all his previous knowledge
Seems ever less and less;
His knowledge so increases
That he knoweth nothing,
All science transcending".¹⁰

¹⁰ St. John of the Cross: *On the Superessential Radiance of the Divine Darkness*, translated by David Lewis, ed. Benedict Zimmerman.

Isolde's extinction of the torch seems to have a rich significance which cannot be exhausted by metaphysical description. In the Qabalistic Tree of Life, the first "moment" of Divine energizing is known as *Kether*, the Crown of Glory, and it is really conceived to be beyond and above anything that can be formed in finite existence. To "touch" *Kether*, consciousness must die to itself, and yield up all kinds of being or knowing hitherto cherished by the subjective consciousness. *Kether* is that Pure Being to which Buddhism aspires;¹¹ the transcendence of the first and final opposition is the mystical annihilation in Nirvana. The second and third phases of spiritual energizing (or *Sephiroth*) into which *Kether* differentiates itself are known respectively as *Chokmah* and *Binah*. Significantly, the so-called magical image associated with *Chokmah* is "a bearded male figure", and that associated with *Binah* is "a mature woman". Most significantly of all the spiritual experiences appropriate to *Kether*, *Chokmah* and *Binah* are respectively "Divine Union", "the Vision of God face to face", and "the Vision of Sorrow". When we take into account the esoteric doctrine that the unconscious of man is feminine and of woman masculine we enlarge the fertile background of mystical symbols against which the long duet in act II can be considered.¹² It is also worth noting that *Binah* is held to be "the fount of mercy", and that *Chokmah*, the first downrush of life-force from *Kether*, dies in a special sense as it is captured and enformed by *Binah*.

All this is a symbolic description of the first stages of cosmic process. It is more than substantiated by the facts of biology, and by the deepest psychological insights into the man-woman relationship which have been re-discovered in our own time. Those who are responsive to these matters will find some potent lines in Wagner's libretto, especially in the Prose Sketch which Ernest Newman has translated in his book *Wagner Nights*.¹³

I am not, of course, suggesting that Wagner was necessarily conscious of these notions and correspondences. What I am suggesting is this: he knew, before he began to compose the drama that a new and profoundly-compelling experience was welling up in his soul's depths. The unconscious force of the experience was liberated by three things which, as life's most urgent manifestations tend to do, fused themselves together in the unconscious mind and demanded creative expression *as a whole*. These were his affair with Mathilde Wesendonck, his acquaintance with Schopenhauer coupled with his insight into Buddhist doctrines, and his own predisposition to project himself into, and identify himself with subjectively idealized situations. The Wesendonck affair doubtless prompted an interfusion of the erotic and Buddhist motives, and this found an ideal expression in the re-formed myth of Tristan and Isolde. But Wagner's unique contribution to the romantic movement lay in the fact that he possessed a multi-dimensional mind capable of cross-fertilizing the philosophical and aesthetic modes of consciousness—the way of truth and

¹¹ See Dion Fortune: *The Mystical Qabalah*. (Williams & Norgate).

¹² The above descriptions and correspondences are quoted from *op. cit.*

¹³ E. Newman: *Wagner Nights*, p. 265.

the way of beauty, whilst yet preserving the integrity and independence of the highest artistic standards. Hence, because he was above all an incomparable master of sound, his deepest response to his philosophical-mystical insight was tonal and not conceptual. His insight condensed into tonal motives framing the "affectionate tone" of his experience, but not its explicit meaning. In the logical musical development of these, he heightened the significance of certain primary elements deeply embedded in the old legend. Through the medium of tonal argument, so to speak, he proceeded from the dramatic myth to its deepest content, simply because musical thinking, for all that it defies verbal interpretation, can nevertheless run parallel with philosophical thinking and awaken the intuition, if not the ratiocinative intellect, to the awareness of profound truths. In this sense, music can carry us from the known to the unknown, from a story to its deepest message. It does not matter if no one remembers the message or meaning of the story at the outset. If the music maintains its own internal integrity, as Wagner's undoubtedly does, the sensitive mind will be alerted and quickened to a new awareness, and the message will be picked up, as if by a finely-tuned radio, in the depths of the soul.

One feels that the music of *Tristan*, even without its text, would yet reflect the primary equation Love plus Death equals Unity. It is perfectly conceivable that the abstract musical structure, as it blossomed in his mind, did more to open Wagner's private insight into the story than his philosophical speculation about it. It is the romantic ideal, par excellence, to penetrate metaphysical spheres by aesthetic means. And no romantic artist who attempted this metaphysical penetration believed himself to be stirred purely by the will-o-the wisp of his own private fantasy.

"For poetic truth does not lie on the surface any more than scientific truth. The kinds of truth are indeed widely different . . . the poet ignores or endeavours to get beyond the external mechanism of the world; he is ever seeking and finding life even among the dead. But only one who regards the abstractions of science as the ultimate truth of things, can take this process to be a mere play of subjective fancy, or suppose that any great poetic creation is produced by an imagination which merely follows its own dreams and does not bend to any objective law. . . .

"The poet, like the philosopher, is in search of a deeper truth in things than that which is the object of science. He seeks . . . the unity of life which is hidden in the mechanism of the universe, and he who seeks truth in any form must be prepared for self-abnegating effort."¹⁴

Lastly, we must grapple with the dramatic situation of the *Liebestod* and the music in which it is framed. It is here that the longing for rapturous union is seen to have a consummation beyond the physical plane. Desire has transcended itself, so to speak, and the incipient awareness of a mystical consummation has prompted the half-crazed Tristan to his last act of self-annihilation. It is interesting how the idea of an overwhelming, self-abandoning love, in association with the notion of dying into unity is also accompanied with the symbol of blood flowing into the earth.

¹⁴ Edward Caird: *Goethe and Philosophy*.

Tristan's last act of suicide was logically demanded by the drama. As his life-force ebbs away to the ground, carried thence by his blood, Tristan becomes one with the world-soul of which Isolde subsequently sings. (Is the unconscious theatre of Wagner's mind already set for *Parsifal*?) Through death, he enters the realm of Night.

But Wagner cannot make Isolde join him in this unknown region without magnifying and glorifying her individuality. In music, he is compelled to adhere to the dictate of his mystical intuition. He thus presents us with the tremendous paradox of the *Liebestod*, a paradox which is for ever at the root of all notions of mystical death. Isolde, who has beheld the Vision of Sorrow, who is the incarnate symbol of Understanding,¹⁵ who is the fountainhead of Mercy (did she not spare Tristan when she had every right to avenge herself upon him for the death of Morold?), also yields up her being in the moment of sorrow. *But the Vision of Sorrow, as it must ever be, is a vision of Reality.* Self-nature, with its earth-bound desires, is dead; individuality remains. Isolde's supreme stature as an individual, archetypal figure is born as she sings of the encompassing beauty of Tristan. In being supremely herself she cannot help glorifying the individuality of Tristan, because her thoughts are only of him.

It is the triumphant resolution of the music which drives all this home, and gives the lie to the human tragedy of the situation. It is the music of self-annihilation and of death; but above all it is the music of *affirmation*. Two God-Life principles have emerged in a full individuality which unmistakably symbolizes their ineffable source.

Did Wagner's music draw out the primary force of this great story, the unconscious noesis in the depths of the soul which lead to its mythical expression in the days of long ago? Did it do this even unknown to himself? To the end of his life Wagner marvelled at the miracle which the birth of this music-drama in himself undoubtedly was. Above all, we must remember that the explicit meanings of a myth must vary according to the vigour with which we apply ourselves to understanding it.

But the musical projection of the myth inevitably underlines that in it which is universal. The profoundest impact of the drama depends upon the masterly preparation and eventual, once-and-for-all statement of a major triad. Of the music alone, no profounder word than this can be uttered. The tension of unresolved duality is finally ended when the harmony fuses in one, long-awaited, incandescent chord. The two Ultimate principles of all life and manifestation move upwards to their final consummation in That which is beyond all form, but in which, nevertheless, they are eternally suspended, and from which they eternally proceed.

¹⁵ Dion Fortune: *op. cit.*

Béla Bartók's
Music for Strings, Percussion and Celesta
BY
ROBERT SMITH

THIS work, first performed on 21st January, 1937, comes at a point in Bartók's life when his style was undergoing a change from an uncompromising attitude typified by such works as the *Allegro Barbaro*, *The Miraculous Mandarin*, and the first and second string quartets, to a mellower and more meditative style. The change was a gradual one over a period of many years and its beginnings may be traced at least as far back as ten years before the *Music for Strings* to the third string Quartet. It will be obvious that if new elements were being considered and used there must be at the same time elements of an earlier style remaining but nevertheless undergoing a subtle process of refinement. In an article¹ written some years before Bartók's death Eric Blom wrote of the *Music for Strings* that it had "a certain mellowness one would not have expected after its immediate precursors", but we, in our privileged position, are able to consider Bartók's output as a whole and evaluate changes which occurred. We can now see that from the third string Quartet onwards Bartók appears to have relegated his "means" to his subconscious mind and to have become more concerned with the "end". He was less concerned with the way he said a thing and was now more concerned with what he had to say. He was no longer a musical craftsman but a composer.

In the *Music for Strings* Bartók not only suggests the physical layout of the orchestra (see Ex. 4) but, by his grouping of the string instruments leaves the way clear for antiphonal and other effects associated with the *concerto grosso*. In the analysis which follows violins 1/2, violas 1, cellos 1 and C.B. 1 will be referred to collectively as Group 1. The remaining string instruments will be called Group 2.

First movement—*Andante tranquillo*.

The movement begins with Ex. 1 murmured *pianissimo* by violas 1/2 *con sordini* (as are all the strings in this first section). Although the tonal centre of this opening phrase may be deduced to be *d*, and although

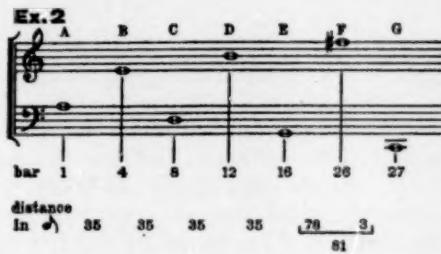
Ex. 1
Andante tranquillo

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¹ "Bartók": *Grove* (4th edn.), vol. vi.

this note is heard three times—the last time as a note of rhythmic and melodic importance—we are left with the very strong impression that the note *a* (its dominant) is in fact the dominant one.

Violins 3/4 answer this opening phrase "really" a fifth higher. Violas 1/2 have a counter-melody (C.S.1.). This statement of the main theme is answered in turn by celli 1/2 beginning on a note a perfect fifth below the first note of Ex. 1. Subsequent entries are made as follows—violin 2 on *b* above middle-C (accompanied by C.S.1 on celli 1/2), C.B. 1/2 on *g* (sounding an eleventh below middle-C), violin 1 on *f-sharp* (an eleventh above middle-C), and celli 1/2 with C.B. 1/2 on *c* (octave plus fifteenth below middle-C). The only regular counter-subject is C.S.1 (which is only used on two occasions). The symmetrical disposition of these entries is shown in Ex. 2. Bartók makes a slight alteration



to the theme as given out (for the fifth time) by C.B. 1/2—after the fifth note he adds an extra quaver rest. Between the fifth and sixth entries of Ex. 1 there occurs a repetitive link consisting of a five-crotchet phrase (bar 21) followed by a sequence (both harmonic and melodic) which "grows up" out of the bass, through the inner parts, emerging in the top part. This sequence is repeated four times, the last repetition merging into the sixth statement of Ex. 1 (by violin 1).

Note too, how the theme, confined within a perfect fifth, uses all the semitones within that fifth. Thus all twelve semitones are heard between subject and answer.

So far Bartók's plan is comparatively straightforward, and, let it be said, perhaps a little pedantic. But the planning of the entries is carried further along the logical path. Each of the second to the fifth statements of Ex. 1 comes thirty-five quavers after the first note of the previous entry. The sixth statement comes seventy-eight quavers after the fifth, and the seventh statement three quavers after the sixth. Thus the "entry by fifths" is completed by a pair of *stretto* entries the second of which occurs eighty-one quavers after the previous entry but one. But why "the previous entry but one"? Bartók himself has supplied the answer. Each of his entries from the second onwards is related, by the interval of a fifth above or below, to the last entry but one.

In conjunction with these facts let us consider the special relationship each pair of entries (one above plus the next below) has in relationship to *a*, the first

note of the movement. The first pair of entries is poised a fifth each side of *a*, the second pair a ninth, and the third pair (after octave transposition) a sixth each side of *a*. Now remember that the third pair is also the last pair, for with them Bartók concludes the fugal exposition. It is obvious that in this movement Bartók attaches great significance to the semitone. In Ex. 1 leaps are countermanded by semitonal steps in the opposite direction, or are "neutralized" by being approached semitonally. Now if we reduce our final relationship of a sixth to semitones we find we are nine semitones each side of *a*. The product of nine is eighty-one and the seventh entry of Ex. 1 occurs eighty-one quavers after the last entry but one. The writer does not believe for one moment that Bartók contrived this state of affairs (he might well have brought his seventh statement of Ex. 1 in five quavers after the sixth instead of three) but the remarkable coincidence remains as a testimony to Bartók's genius for balance.

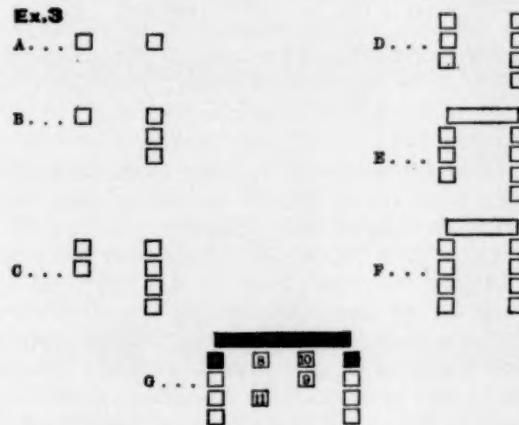
Before this digression we had reached that point in the movement at which Bartók had completed his balanced exposition (bar 31). A two-bar codetta leads to a new (middle) section (bars 33-68) which works to a climax followed by a *decrescendo*. In this middle section we first hear the mechanical timpani, cymbals, and bass drum. Violas $\frac{1}{2}$ state Ex. 1a to be answered at a three-quaver *stretto* by violin 2 who are in turn answered jointly (at a three-quaver *stretto*) by violin 1 with a version of Ex. 1a and by cellos $\frac{1}{2}$ with a simultaneous statement of Ex. 1b a tenth below the violin 1 entry. All these *stretti* take place within a distance of sixteen quavers. Now Ex. 1 is passed sectionally up through the strings—violas $\frac{1}{2}$ have Ex. 1b, violins $\frac{3}{4}$ have Ex. 1c, and violin 2 has Ex. 1d—all within fourteen quavers.

Ex. 1a, in which the opening semitone is replaced by a diminished fifth, now appears in the bass (cellos and C.B. $\frac{1}{2}$, bar 37), is repeated leading to the beginning of a long climax in which Ex. 1 and fragments of it pass up and down through the parts until a *fortissimo* climax is reached (plus piatti) at bar 52. The *crescendo* continues *via* repetitions of a figure derived from Ex. ix until, at bar 56, we arrive at the main climax of the movement in the tonal centre E flat. Note that at this point we first hear a diminished fifth on E natural, but E flat predominates. Against an E flat inverted pedal cello and C.B. $\frac{1}{2}$ state Ex. 1a inverted. A downward *glissando* takes the music down a dynamic step for Ex. 1b to be heard inverted on cello and C.B. $\frac{1}{2}$ against a b-flat pedal. A further downward *glissando* leads to Ex. 1c inverted (violins $\frac{3}{4}$, cello and C.B. $\frac{1}{2}$) at one dynamic lower against a pedal f-natural, the *decrescendo* continuing with a *rallentando* leading to an upward *glissando* after which Ex. 1a is heard inverted passing down through five levels of strings in *piano* *stretto* at the distance of three quavers, each voice coming in a diminished fifth below the preceding one.

At bar 68 begins the final section of this closely knit fugal movement. As the climax of the previous section drew near mutes were removed, a part at a time, to help open the "swell box". Now mystery returns, the mutes are replaced, and a sheen veils the music. Violins $\frac{3}{4}$ begin an inverted statement

of Ex. 1 to be echoed (two-quaver *stretto*) by violas $\frac{1}{2}$ a major sixth below. Notice in passing that this was the interval by which the sixth and seventh entries of Ex. 1 in the exposition—bars 26/7—balanced on each side of the first note of the movement. A counter-tune to the above *stretto* is supplied by celli $\frac{1}{2}$. Violin 2 sings Ex. 1 inverted while lower parts imitate figures from it, until at bar 77 violin 4 gives out a version of Ex. 1 against an inverted version of it sung by violin 1 two octaves above the latter, the last named instruments being heard for the first time in this section. Simultaneously the remaining strings (except C.B. $\frac{1}{2}$ which join in two bars later with a sustained harmonic) provide a *tremolando* background which is given a faint silver sheen by the celesta which has a rippling figure on the notes *d*, *d*-sharp, *e*, *c*-sharp. This haze diminishes and ceases abruptly in bar 82 to be replaced by Ex. 1a and, later, fragments of it, passed from part to part as if in wonder at the miracle just performed. All these fragments (bars 82-5) begin on the note *a*, and, as if to reinforce our incredulity a nine-note figure (within the compass of a diminished fifth) mirrors itself from *a* to *a*!

As a supplementary thought to the theory of balance in this movement it is interesting to consider Bartók's suggested orchestral layout in conjunction with the order in which the parts are brought in. In Ex. 3 A-F we see how the



Ex. 4

... .	Vc. 1 Vla. 1 Vln. 2 Vln. 1	Cb. 1 Temp. Tamb. picc. Celesta Pfte.	Cb. 2 Gr. cassa Piatti Xyl. Arpa	Vc. 2 Vla. 2 Vln. 4 Vln. 3
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groups impinge *visually* as well as *aurally*. In Ex. 3 G the groups blocked-in represent a second entry of the main theme while the various percussion instruments are given numbers to correspond with their order of entry. Compare Ex. 3 A-G with Bartók's suggested layout—Ex. 4.

Second movement—*Allegro*.

Whereas the mood of the first movement was generally introspective (and exalted contemplation at the climax) here the music is at once scherzo-like and aggressive. Supported by the percussive qualities of the pianoforte the strings give out the first theme (Ex. 5) which has *c* as its tonal centre. A

repetition of Ex. 5a moves the centre to *f* but further extended repetitions bring the music back to *c* (bar 19). Bartók now begins to make use of some of the latent qualities of his main theme. The piano gives out Ex. 5b with the last note elongated and, as it begins each of the next two repetitions, each group of strings interjects two chords based on Exs. 5d, e and f. The chords are repeated but with Ex. 5d extended to become Ex. 5c. This idea is mulled over until, at bar 27, the timpani interrupt with a reinforcement of the pedal-note already being sustained by the bass instruments. Meanwhile use is made of Exs. 5c and g plus a version of Ex. 5f, leading to a section (bars 40–66) based almost entirely on Ex. 5e. It is worth noting how interest is maintained, and heightened, in this section. All the voices except one enter on a short note which rises or falls a fourth to a longer note followed in turn by a rising or falling semitone in the same direction. That is, they all have variants (rhythmic) of Exs. 6a or b (which is really a combination of Exs. 5e and f). The one exception (in nearly fifty entries in twenty-six bars)—that of violin 3 in bar 43—

Ex. 6a.



Ex. 6b



is obviously so aware of its *faux-pas* that it immediately abandons its statement of Ex. 5g to comply with the general pattern of entries. From bar 57 onwards the figure is shortened and the upward or downward semitonal step is followed by another leap of a fourth in the same direction. The downward moving phrase reaches a climax—but this ludicrous procession must halt! The drill sergeant, in the person of the timpani, issues a sharp command (an inverted fourth) and all wait one bar for the next order.

The music, unable to restrain itself, moves off, *piano* and *leggero*, at a light infantry pace with Ex. 7. At first hearing the material might appear to be new,



but the way in which the inner ranks (violin 2 and viola 1) chuckle almost insanely, and the outriders (violin 4) suppress bucolic mirth, causes us to listen harder. Bartók has, after all, "worked a flanker". We discover that the first four notes of the melody in violin 1 are derived from Ex. 1a, and that figure x in cello 1 is none other than Ex. 6! The new tonal centre is G. From bar 76 the parts are inverted so that the lower instruments (viola/cello/C.B. 2) have the melody while the former bass appears as a perky counterpoint in violin 3. The melody is extended and an anacrusis added to an answering phrase (Ex. 8). This leads to a seventeen-bar section in which all the string

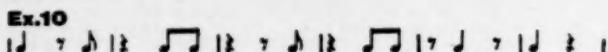


instruments come in with an inversion of Ex. 8a—they become so earnest about this figure that in occupying themselves with an inversion of Ex. 8b they get their accents hopelessly confused—so much so that they subside into semiquaver *tremolos*. While Group 2 mutter their semiquaver *tremolos*-cum-chromatic-slides the remaining strings make four definite statements (plus tamb. picc. and C.B. with "bouncing" *pizzicato*) in an attempt to stop the rot. These four statements are all based on Ex. 5e (sometimes augmented) plus occasional use of Ex. 5f cancrizans. Group 2 rushes through a chromatic scale to yet another version of Ex. 8b while the other group throw around a figure based on a rising or falling fourth. Both groups subside as if losing

interest and the pianoforte introduces a theme (Ex. 9) whose opening figure x is clearly derived from Ex. 5b. Immediately the pianoforte finishes the theme



cello and C.B. 1 invert a version of it, the rising fourths (*gliss.*) reappear leading to syncopated string chords which are followed by a timpani link leading in turn to a restatement of Ex. 5h which is treated in *pizz. fugato*. Group 2 plus C.B. 1 extend Ex. 5g downwards by one note and use this five-note figure as an overlapping *ostinato* while the harp has an upward version of it. Suddenly the pianoforte, with Group 1 less C.B. using a "bouncing" *pizz.*, interjects a figure based on a rhythm (Ex. 10) cutting right across the other material. At bar 220



the xylophone, adding a biting edge to the rhythmic phrase, aids the climax which in turn, after a relaxing of tension, leads to a further section based on *pizzicato* scalic passages against which versions of Ex. 5h are, for a moment, projected. The scalic passages predominate and gradually shape themselves into isorhythmic movement in parallel sixths reinforced by the harp (in parallel thirds doubled at the octave). A new theme (Ex. 11) emerges but is soon



abandoned as the scalic passages descend at the behest of the harp's falling-fourth figure. The timpani give out a rhythm (bar 301 on) which foreshadows the theme to follow (Ex. 12), given out by cello 1. This is answered "really" a



fifth higher by cello 2. Bartók has now begun a free recapitulation of material exposed at the beginning of the movement. Ex. 12 is a condensed version of Ex. 5a. Viola 1 appears to continue the fugal treatment but in reality uses only part of each phrase (Ex. 12a, b). In doing so it heightens the melodic tension. Violin 2 echoes viola 1 (again a fifth higher) and is in turn answered

by violin 1 (a fifth higher). Thus the principle of "relationship by fifths" is carried over from the first movement. The music continues with semi-canonic considerations of Ex. 12, the phrases being gradually shortened. Falling fourths are heard, leading to a simultaneous combination of versions of Exs. 6a and b (bars 365-71). Ex. 12 returns abruptly to lead, *via* versions of Ex. 5b plus Ex. 5e, to a further section in which versions of Exs. 5c and g alternate with Exs. 6a and b. The melody of Ex. 7 (varied) reappears on the sub-dominant side of its exposition key, but this time with a viola 2 counter-melody, longer supporting notes in the other strings, and the *acciaccatura* hiccups abbreviated on the piano. Ex. 7 is then taken over by the lower instruments (viola/cello/C.B. 2) with chromatic scale passages on the piano. Ex. 8b is inverted (sounding like Ex. 5d) and built up to a climax leading to a *fortissimo* ornamented version of Ex. 7 which subsides gradually to be interrupted by a *poco largamente* statement of a version of Ex. 1a. Harp *glissandi* and string scalic passages lead to a version of Ex. 9 which leads in turn to a version of Ex. 5a, the latter treated antiphonally between the two string groups. The movement ends with combined versions of Exs. 5f and e.

Third movement—*Adagio*.

The opening of this movement indicates at once that we are being treated to one of Bartók's exquisite cameos which have been given the general description of "night music".

As the xylophone "clicks" its *f* in *alt.* and as the timpani slide from *b* down to *f-sharp* and back up to *c* (the second time with trills) we are transported to that world of

"the dark cloths
Of night and light and the half light;"

Cello/C.B. 1 murmur a *pianissimo tremolo* on *c* and *f-sharp* while a viola melody (Ex. 13) takes us along the "mimsy borogroves". More clicks from

Ex. 13

the xylophone and a gentle eruption from the timpani lead to a counter-statement on violin 2. Viola 2, violin 4, and violin 3, all follow each other at

half-bar intervals, at the unison, with statements of Exs. 13a plus b while violin 2 and viola 1 move chromatically upwards in parallel minor sixths. Violin 1 makes a counter-suggestion (really bar one of Ex. 13 with the groups in reverse order) which is eagerly copied by violin 2, violin 3, viola 2, and violin 4, all at one crotchet distance in time. At long last the *c/f-sharp tremolando* in the bass comes to an end, only to be replaced by a *sul ponticello trem.* on *c/c-sharp*. Again the xylophone clicks and timpani grumble. Bass drum and gong gently charm "magic casements" to be followed by a statement in crotchets, on viola/cello 1, of Ex. 1a . . . the key to the problem? Violins 3/4 *divisi* introduce sustained trills on an augmented tetrachord whose top note is *a*, violin 2 (*div.*) glides between chromatically moving notes, while the pianoforte "underwrites" the violin 2 figure with on-the-beat *staccato* chords, and against this hazy background two soli (violin 1) and celesta in octaves give out Ex. 14. At the conclusion of this statement the pianoforte, xylophone, and timpani move restlessly until violin/viola/cello 1 give out a version of Ex. 1b.



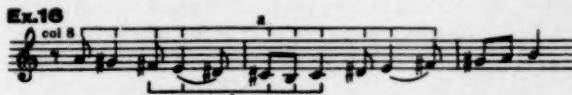
At once celesta, harp, and pianoforte begin *arpeggio* figures and *glissandi*. Against this background two string groups (Group 1 less violin 1, and Group 2 less violin 3) pass a *unisoni tremolando* chromatic fragment back and forth. (This chromatic fragment is a re-arrangement of the first four notes of Exs. 1c or d.) The Group 2 instruments retain this figure while the others move slowly upward in steps to reach a *mezzoforte* climax (bar 43) and continue to a *sf* at bar 45. In the next bar Ex. 15 is introduced on celesta, harp, and piano.



It descends through two octaves and back (in retrograde motion) while strings "chirrup" its outline. Ex. 15 is then diminished (xylophone and piano), strings continue to chirrup (retrograde) and Ex. 15 is taken up by lower strings *ostinato* and *pizz.* against a retrograde version on the piano. These patterns are continued *piano* to lead, after a statement of Ex. 1c (bars 60-2), into canonic statements of Ex. 14 occurring against a shimmering backcloth provided by celesta, harp, and piano. (Incidentally, this canon is at the augmented fourth at the distance of one bar.) The canon comes to an end, celesta and piano give out Ex. 1d, and the movement ends with seven bars of mystery based on the material of Ex. 13, the xylophone clicking its *f-natural* in a quiet *diminuendo* over a viola 1 pedal *f-sharp*. Timpani fill in the missing component of the formula—*c-natural*.

Fourth movement—*Allegro molto.*

Group 1 strums a six-four chord (A major) increasing in level from *piano* until, in bar 5, Ex. 16 is given out *forte* by violins 3/4 and viola 2, Group 1 maintaining a strong counter-rhythm (3 + 3 + 2—a favourite of Bartók's).



The positions are then reversed and eventually a four-note semiquaver anacrusis is used to introduce a curtailed variant of Ex. 16. This variant is thrown about with great glee until, after a hiatus, the timpani beat in a new section (bar 26). Here the strings have a rising-fourth figure against which the piano has a theme derived from Ex. 9a with a dash of Ex. 8a. Ex. 16 bursts in once more but is soon supplanted (bar 52) by another theme whose undulating pattern is broken by a sharp syncopated rhythm. Again Ex. 16 casts its shadow



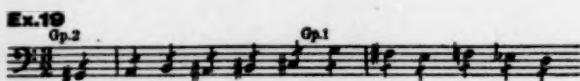
(bar 74) by influencing (*cf.* Ex. 16b) the shape of the pianoforte theme—Ex. 17—which is taken over by the strings to lead to another new theme (Ex. 18) which is heard against a tom-tom-like background consisting of chords in a repeated

The image shows Example 18. The top staff is for the piano, the middle staff is for violins 1/2, and the bottom staff is for 'String rhythm'. The piano part features a rhythmic pattern. The violin part has a 'piano (subito)' dynamic. The string rhythm part consists of eighth-note chords.

pattern on piano and harp, plus a rhythmic version of the same harmonies on lower strings. Ex. 18 is at once modified and extended by violin 1 against the tom-tom background. Violin 3 gives out a much shortened version of the theme leading to a sudden climax followed by a *piano* (*subito*) from which violins 1/2 begin a hesitant variant of Ex. 18 which again comes to a sudden climax to be followed once again by a *piano* whence celli 1/2 begin Ex. 18 and, on being reassured by violin 1/2 that things are, after all, not as bad as they might appear to be, begin again only to lose the theme as first violin 3 then violin 4 and violin 1 snatch it from them, leading to another climax. At this point (bar 114) the piano suggests an idea (derived from Ex. 16b) but is brushed

aside by the strings with a version of Ex. 18b. The piano tries again with Ex. 17 and the strings protest, this time in a downward scale passage. The piano tries yet a third time, the strings make half a protest, the piano repeats its assertion to gain victory, for the strings take up its idea and gradually re-shape it, add a fourth at the beginning, and leave us with an amalgam of Exs. 18d, b and c. (Here an analogy with the second movement of Beethoven's piano Concerto in G may come to mind.) This highly imitative string passage, so like parts of the first movement of Bach's third *Brandenburg Concerto*, may remind one of a similar quasi-Bach effect—the opening of Stravinsky's *Dumbarton Oaks Concerto*. There is, to the writer, one essential difference. In the Stravinsky work the general impression, like that given by many of Stravinsky's effects, is one of artifice. In the Bartók work the ideas, and their treatment, spring spontaneously from material already exposed. The treatment is so natural that to many people the association with Bach does not immediately occur.

At this point there is an abrupt change. To the writer this section has always smacked of the *danse du ventre*. This perhaps remote idea is assisted by the rhythm (derived from Ex. 18a), the thick piano chords, the "on-beat" piatti, the "off-beat" harp, and the end-of-phrase *glissando* to a *sf*. The almost hypnotic insistence of this section is quite suddenly broken by the piano which gives out the theme first heard from bar 28 on (and influenced by Ex. 9a), but this time the theme has a semitone "edge" added to it. The strings of Group 2 continue to insist on the rhythm of Ex. 18a. Against this Group 1 introduces Ex. 9a and the piano follows in canon at the unison, a bar behind. Tension mounts through a long *stringendo* and the harp begins a series of *glissandi* on what is, but for one note, a whole-tone scale. The xylophone adds its brittle flavour to the piano's statements, double-basses crack whips (bouncing *pizz.*), and the music reaches *Presto strepitoso* with a theme (Ex. 19) which is a *cancrizans* (and inverted *cancrizans*) version of Ex. 1d.



This figure is shortened, the piano insists on the dominant and tonic of A, the strings buzz agitatedly in the neighbourhood of *a* and finally land on that note. Bartók is sometimes accused of "intellectualism" or even lack of "feeling" in his music. Initial and superficial acquaintance might support these views, but as one comes to "know" Bartók as one "knows" Haydn or Beethoven (to name only two composers whose music is more than it appears to be) there emerges a strong conviction that Bartók loved Beauty. To achieve this state of conviction one must listen hard and long and believe that beauty is in the ear of the listener. Then, out of that mass of restlessness which some believe to be the true Bartók will come memories of

"All lovely tales that we have heard or read."

in such passages as the *calmo* of the *Intermezzo Interrotto* from the Concerto for Orchestra, the cello melody in the third movement of the fourth string Quartet, the *piu lento* of the second movement of the fifth string Quartet, and the slow movement of the third piano Concerto. There are, of course, other examples. We have just arrived at one of these in the *Music for Strings*. At bar 203 begins a section full of what a Welshman would call *hiraelth*, the longing in

"the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;"

Bartók brings back a version of Ex. 1 in which many of the intervals have been altered for, after all, memory is not always an accurate aid to true reporting. The celesta ornaments *a* as a pedal-note while violin 3 holds it as a harmonic. The whole section is marked *molto espr.* but the tension gradually relaxes as Bartók examines facets of Ex. 1. This is done by means of a canon 3 in 1 in which the voices (doubled at the octave) are (i) celli 1/2, (ii) violin 4, viola 2, (iii) violins 1/2. The second and third voices come in three quavers after the preceding voice at the interval of a ninth. (We are back to the mystic numbers 3 and 9 once again!) Then follows a short section in which the theme appears in canon 4 in 1 at the octave (again at the distance of three quavers) in Group 2, beginning in the cello and moving up through the parts. This is immediately negated by Group 1 who invert the theme and then deal with it in the same way. They are in turn interrupted by a further exposition of the theme in Group 2 (minus C.B.) again in canon 4 in 1 at the octave, at a distance of three quavers. Group 1 persists *dolce* with its canon on the inversion and is reinforced by Group 2. After the entries of cello 1, viola 2, violin 2, violin 4, violin 1, violin 3, the theme is put on its feet again by cello 2, cello 1, C.B. 2, C.B. 1, the canon proceeding apace to a *rallentando* where the music disappears underground for a moment as a trill to reappear *Adagio* as a brief reminiscence of Ex. 13 from the slow movement, ending in a solo cello cadenza. Abruptly the mood and music of Ex. 16 return (this time the theme is inverted). Just as abruptly there is a *calmo* version of it on celesta and piano, a version thrust aside by Ex. 16 *vivacissimo stretto*. Here memories of Ex. 17 are aroused and the music begins to disintegrate. A *meno mosso* version of Ex. 16a appears in an attempt to retrieve the position but after a series of quick and slow breaths the movement rushes to its end.

In the *Music for Strings* Bartók has written a twentieth century *Musical Offering* cum *Brandenburg Concerto*. From the point of view of form and the treatment of musical material the work is his *Opfer*. His instrumentation makes it a *Brandenburg Concerto*. Bartók, as does Bach, varies the instrumentation of each movement. The first movement employs strings, timpani, piatti, gran cassa, and celesta. In the second movement the cymbals and gong are omitted. Surprisingly, for its general mood is subdued, all the instruments are employed in the third movement, while in the fourth movement the gong and gran cassa remain silent.

Bartók has shown that he had a preference for certain forms. Moreover, he had a liking for certain ways of arranging movements within a work. Variation form was avoided by him perhaps because his style was itself the essence of variation. His themes are continually changing. Even in apparently straightforward restatements there are subtle changes. In the recapitulation section of sonata form we find that Bartók would sometimes readjust his first group (as in the second movement of the *Music for Strings*), sometimes his second group (fourth Quartet, first movement, where the balance of entries is disturbed), and sometimes the whole recapitulation (fifth Quartet, first movement, where the second group reappears inverted, followed by the transition group inverted, followed by the first group also inverted).

Bartók's "night music" movements were often sectional in form. Thus, in the *Elegia* of the Concerto for Orchestra the movement has A-B-C-D-variant of C-B-A (A being "night music", B a new theme, C a theme from the first movement, and D a brief section of "night music"). In the second movement of the fifth Quartet the sections are A-B-CD-B-A (A is "night music", B a "wrong note" section over sustained chords—modified the second time, and C is more "night music" containing a melodic fragment which develops into D). In the second movement of the third piano Concerto we have three main sections of which the middle one is "night music" and the two outer sections are based on antiphonal exchanges between the soloist with chorale-like phrases and the orchestra with imitative passages. In the third movement of the *Music for Strings* the plan is A-*1a*-B-*1b*-CD-*1c*-B-*1d*-A where *1a*, *1b*, *1c*, and *1d* are the four fragments of the main theme from the first movement, and A is the "night music".

The structure of the last movement of the *Music for Strings* is perhaps more complicated than most of Bartók's forms. There are four main sections—(1) bars 1-51; (2) bars 52-181; (3) bars 181-234; (4) bars 235-end. The first section has two main themes arranged as A-B-A. The second section has five sub-sections: C-D (variant of A)-E-D (as before plus bits of E)-F. The third section consists of reminiscences of the "motto theme", and the last section is a coda in which the threads are finally drawn together.

In many of his works Bartók makes use of an arrangement of movements in *brückeform*, that is a succession such as quick-slow-quick-slow-quick (e.g. fifth Quartet), or a re-arrangement of the inner movements as quick-mod. fast-slow-mod. fast-quick (e.g. Concerto for Orchestra). The *Music for Strings* has but four movements with the slow movement third, but Bartók has transferred his *brückeform* to the movements themselves (e.g. the third movement, and, if one allows for a flying buttress, to a large extent in the fourth movement).

An evaluation of Bartók's orchestration or compositional style would be out of place here. They would, in themselves, prove to be subjects worthy of lengthy consideration. In the *Music for Strings* Bartók has arranged a symposium of his views on thematic development, the general structure of movements, and thematic inter-relation between those movements.

Unconscious Motivation in the composing Process

BY

ALAN WALKER

ONE of the most sterile arguments ever advanced against the theory and practice of musical analysis is that nothing can be of aesthetic importance in a composition unless it was at first consciously intended by the composer. In recent months a sharp increase in the number of protesting letters to many of our musical journals has given this fallacy a new lease of life. The main objections seem to be directed against certain trends in musical analysis which often reveal far more to the listener about a work of art than the composer himself could possibly have been aware of. Evidently facts are not always facts; it all depends on who calls them such.

You, the Average Musician, have always objected to musical analysis on principle. You can't stand the sight of what you are pleased to call the mangled (un-)musical remains of your favourite masterpieces served up chunk by bleeding chunk (and sometimes in monthly instalments to boot) until no more of the mouldering corpse is left. You object even more strongly to the latest technique of shoving the deceased into an analytic crematorium which reduces everything to the basic ashes. "Where did the body go?" you ask in bewilderment. Naturally you had heard that works were unified contrasts but the extent of the unity had never struck you so forcibly before. A jar of ashes! The blood and bones of the good old days were positively uplifting compared with this. And so you try to take cover behind half-baked ideas, equating conscious intention with aesthetic significance: "nothing can be of aesthetic importance within a composition unless it was at first consciously intended by the composer". What nonsense. Do you mean to sit there and tell me that facts are only facts when the composer himself is aware of them? What if you are and he isn't? What if you aren't and he is? Let's face it: your latest smoke-screen is just one more way of claiming the musician's disputable right not to think about his art, a right you always invoke when someone is rash enough to remind you that you possess a brain.

The notion that everything of importance in a composition must be consciously intended is fallacious on two counts. First: it entirely overlooks the possibility of unconscious motivation, which plays a far larger part in the composing process than is generally recognized. Second: no one can speak for a dead composer. We simply don't know for certain which facets of a composition impressed themselves on his conscious mind and which didn't. His personal testimony would be needed to verify such points. The psychological truth that is beyond dispute is that everything we do is the result of intention (especially when we don't intend it), which makes your question: conscious or unconscious? of little more than academic interest. You can certainly disagree with the results of analysis but not on the grounds that

conscious intention has not been proved. It doesn't have to be proved; if it did we could never be sure of anything.

It is a sober thought that, psychologically speaking, everything within the framework of a composition is intentional, ranging from the most obvious to the most obscure details. Not only does it amount to saying that unconscious motives play the greater role in the composing process but by implication this also means that, other things being equal, errors of judgment, faults as well as virtues, are unconsciously intended. I will agree that this is difficult (but not always impossible) to prove. The very nature of music makes it peculiarly ill-suited to demonstrate unconscious mechanisms which can be seen to operate much more clearly in the other arts, especially in painting and literature. The daily material of psycho-analysts, memories, dreams, etc., can show us much more convincingly than a work of art that the unconscious mind plays an active part in everything we do. If one can accept basically the existence of unconscious mechanisms in other fields of activity (and they have been proved time and again) it seems illogical to deny their influence in the composition of music. To set great store by conscious intention and no store by unconscious intention in music is to make composition a unique activity, to say nothing of the faulty conclusions such a belief must inevitably lead to. For example: you must assume that if a composer isn't aware of how his music hangs together it doesn't. Again: you must assume that if a composer isn't aware that he has used serial technique he hasn't. Could any argument be more irrational?

It so happens that there is a vivid illustration to hand that I can use to clinch this point.

Schönberg has left it on record that during the composition of his Chamber Symphony (op. 9) he was so worried by the lack of any apparent connection between the two main themes of the work that he seriously contemplated re-writing the second of them, but decided in the end to stand by his initial inspiration. This was wholly vindicated some twenty years later when he discovered for the first time the true nature of the connection. Needless to add, it is a serial connection, although when this work was written Schönberg had not started to develop his twelve-tone technique. Unconscious motivation with a vengeance! Not only have we Schönberg's word for it that the unified contrasts in this work were unconsciously inspired, but by the very nature of the unity (embryo serialism) we can see that Schönberg's later conscious composing technique was at this early stage making itself manifest in an unconscious manner.

In his essay on Counterpoint* Tovey raises something which has a close bearing on my present subject. Discussing Brahms' *Variations on the St. Anthony Chorale* he describes the fourth variation as "miraculous" because it demonstrates triple counterpoint which

involves the inversion of two of the counterpoints with each other in the almost impracticable double counterpoint at the ninth. Brahms probably did not figure this out at all but *profited by the luck which goes with genius*. (My italics).

* Encyclopaedia Britannica. 14th Edition.

"Luck" I submit had nothing whatever to do with Brahms' counterpoint, although I agree wholeheartedly with Tovey's assumption that Brahms probably did not bother to figure it out consciously. All my experience as a teacher of counterpoint tells me that had Brahms bothered himself with the mechanics of double counterpoint at the ninth the resultant lack of spontaneity would have ensured this variation's omission from the completed set. Composition is not a game of chance, and "accidents" such as this do not happen: they are caused.

The contrasting themes of a composition offer the best field for the study of unconscious motivation. A basic question to be answered in the analysis of any composition is: why are its contrasting themes there in the first place? Or re-stated: why would random theme and movement substitution wreck the structure of the work? Random contrasts are nonsensical; they have no *raison d'être*. Good contrasts on the other hand have a dual purpose: they unify at the same time as they vary. The fact that they sound intuitively right when they share the same framework is usually sufficient justification for their acceptance by the composer as well as by the listener. That they are accepted is due entirely to the fact that conscious contrasts are an expression of unconscious unity. A simple example will serve to illustrate this. It comes from Schubert's Symphony no. 5 in B_b.

The first subject (or that part of it which I have quoted) comprises three elements: a violin figure on the tonic and dominant triads (A₁ and A₂), a canonic imitation of this in the bass (B₁ and B₂), and a falling wood-wind phrase (C). Both from the point of view of the orchestration and the nature of the thematic material itself, this is a well-defined and memorable idea (Ex. 1).

Ex. 1 Allegro

Why then do we rarely recognize its later modification in the *Menuetto* of the third movement (Ex. 2)?

Ex. 2 Allegro molto

You are also entitled to ask: did Schubert himself recognize the connection? Again, harking back to my opening paragraph, does it make any difference

either way whether he did or didn't? If it comes to that, does it make much difference whether *we* recognize it or not? Let me take your four questions in order, for their answers shed a good deal of light on the whole problem of analysis.

(1) We rarely recognize Ex. 1 in its third movement setting precisely because it *is* the third movement. The connection is not heard because we do not expect to hear it. This is partly the result of our education. In our student excursions in musical analysis we were taught to label contrasts rather than to reveal underlying unities. One suspects that if Ex. 2 had occurred in Ex. 1's development section the connection would "click" at once. Such "clicks" took place immediately in the minds of three of my musical colleagues to whom I showed the above examples.

(2) As it is impossible to get Schubert's testimony on the matter we can't be sure whether or not he was aware of the connection. The most difficult problem in deciding what was brought about unconsciously in Schubert's work (or that of any other composer) is the fact that only he knows what he doesn't know. We are helped considerably in this matter however by the knowledge that composers receive the same sort of form(al) education as we lesser musicians; there seems to be no reason why they should be in a superior position to us when it comes to conscious awareness of unconscious unities. Non-acceptance of what I should have thought is a perfectly straightforward state of affairs leads illogically to (3) and the starting point of my article.

(3) Unities are real or they aren't. Their acceptance or rejection by their creator has nothing whatever to do with this simple proposition. You can disagree with the method of demonstration of an unconscious unity; you can even dispute the existence of a unity; but you cannot argue from the standpoint of a composer's ignorance or knowledge of his music. Carried to its illogical limit this would mean that the themes in the Schönberg Chamber Symphony that I referred to above were not connected in 1909 when Schönberg wrote the work, but only became so some twenty years later when he first noticed the unity!

(4) Our understanding of a composition can hardly be influenced one way or another by a conscious knowledge of how it hangs together. If you don't accept its contrasts on the emotional level the analytic process will be of little use in getting you to do so. The biggest of the many conspiracies perpetrated by our music colleges and one that has even begun to percolate through to the humblest of W.E.A. classes, is the downright lie that conceptual knowledge of the structure of a work (foreground or background, conscious or unconscious) will in some mysterious way bring in its train an "understanding", an "experience" of the work. It doesn't. I recommend to our lecturers on musical appreciation a stiff dose of their own medicine. They might care to submit that awkward passage in Boulez, to say nothing of those perverse and (secretly!) mystifying spots in Webern, to a thorough analytic going-over and make their resistances crumble away. They won't. If they did there

would be no excuse for anybody disliking anything; as they don't there must be something wrong with The Method. What that something is must form the substance of another article where I may very reverently chip off a bit here and there from the dear old Establishment's façade.

In the meantime the question that you have been biting back for the last paragraph can now be asked. If analysis does not play a vital part in the appreciation of music why analyze? The answer is a simple one. Some people feel the need to understand their understanding; analysis is for them. If you do not have such a need I do not believe that you are losing anything of much importance. Analysis may tell you why you accepted or did not accept everything in a work of art but it will not make you change your mind. Your spontaneous reaction to a piece of music is something over which no lecturer on musical appreciation has any control. If it should change after he has waffled about the nature of the work's unity or its compositorial techniques, then I submit that such a change has occurred in spite of him and not because of him. If you don't like a piece of double counterpoint at the twelfth then the chances are that you are not going to like it when you have been told that it is a piece of double counterpoint at the twelfth. This is perfectly obvious to the man in the street, but it is not obvious to those whose job it is to educate him. However, before you turn round and say "I told you so", let me hasten to add one more thing. I would be the last person to argue myself or my colleagues out of a job merely because you came along and told us that the treatment doesn't work. It was never meant to work, no matter what the advertisements told you. The whole point of musical appreciation in general and musical analysis in particular is that it comes into its own *after* your reaction to a piece has been formed and not before. It *explains* your experience to you; it will not *give* you an experience. If you wish to understand music you listen to it, not to someone talking about it. The truth is that if a piece of music requires an explanation before it can be understood it is poor music.

And now I daresay that you are going to object even more strongly because you no longer have anything to object to.

The Necessity of Eclecticism

BY

HENRY RAYNOR

ONE of the things that is hardest to understand is that anyone should find it necessary to apologize for admiring a composer who becomes known as an eclectic. The number of critics who in the last quarter century have at one time or another excused their admiration for Mahler, Stravinsky or Britten, or any one of several other composers of eminence comparable to theirs, with some apology for the respect they pay to works which draw their sustenance from as many musical activities or traditions as they need in order to sustain them is as startling as and more numerous than the number which declares, after Tovey, that the work of enlarging styles and vocabularies belongs to second or third rate creative minds.

For some reason or other, acknowledgment implicit or direct of exposure to a wide range of influences is supposed to inhibit originality, while exposure to a single influence is supposed to encourage it; at the worst, exposure to numerous influences can be taken as a sign of lack of originality. The composer who finds numerous affiliations in the works of his contemporaries or predecessors has, we are to believe, probably little of his own to say; if by chance he has much of his own to say, by exposing himself to numerous influences he is weakening his chance of saying it. In a sense, those who argue in this way are demanding a sort of universal stylistic uniformity on the excuse that such a uniformity would really enable the composer to be more truly himself—a paradox which I, for one, cannot resolve. There is no guarantee that adherence to any one particular school indicates the possession of an original and lively mind, whatever the school may be, "progressive", "reactionary" or what not. At the present time, when the only scholastic discipline with any real intellectual force behind it is that of serialism, we cannot claim that originality is one of the stigmata of the dodecaphonist. Simply because serialism is, among other things, a powerful intellectual system, it is possible to conceive of a composer using serial techniques not because he has anything new to say but because their intellectual strength and complexity have their own fascination in the absence of any driving compulsion towards an entirely original expression. I suggest this as a hypothetical case parallel to that of the numerous musicians who have produced technically satisfactory counterpoint of no artistic value whatever in order to qualify for a doctorate: my hypothetical case rests upon the strength of serialism, but that will not prevent numerous dodecaphonists, a prickly and belligerent race, regarding it as derogatory criticism.

The question of eclecticism and the alternative of a universal stylistic uniformity, serialism as one of the possible guises in which such a uniformity might appear, is primarily a historical one. There are times for stylistic

uniformity imposed by the example of a great exploratory genius, and there are times for synthesis, for the work of eclectic artists who, probably unconsciously, organize the works of the great exploratory geniuses within the tradition; they do not create the relationship between exploration and tradition, but they make it manifestly obvious. Stylistic uniformities always arise in answer to a need: a literary example may be useful. There was a short period during the history of English letters during which a statement declaring that the domestic feline animal assumed a comfortable sedentary attitude upon the floor-covering in proximity to the room-warming blaze would have seemed a more elegant way of describing the cat's position than would our normal string of monosyllables, and an intelligent infant exploring the resources of vocabulary would still regard it as quite attractive. But Euphuism as a more or less universal English style belonged to the period when it was necessary to explore the possibilities of vocabulary and sentence structure—that is, to a cultural infancy—and it never recovered from Shakespeare's mockery in *Love's Labour Lost*, although Shakespeare used the style with extreme elegance whilst ridiculing it. The attempt to impose a pattern upon the multiform complexities of history is always dangerous and always, to a certain type of mind, irresistible. The pattern will always, even at its worst, expose latent truths, but if it is too complex and detailed a pattern it will do so at the expense of necessary relationships and perspectives. The result of this will probably be that the historian will pay undue attention to the isolated truth of his discovery, neglecting the all-important fact of its position in perspective. So the author must warn himself even before exploring even so trite a remark as "History repeats itself". Historical patterns, to be valid, must be so widely inclusive that they do not belie anything; they must apply to generalities, not to particular instances. A pattern of history, a theory of development, based upon particular instances is almost certain to be proved invalid when it meets with an appreciation of the generalities that is both broad and deep.

With this in mind, is there a pattern of musical history: in our time-honoured phrase, how does history repeat itself? What like causes produce like effects? The pattern is loose, inclusive and deals only with generalities, and it is this—music has undergone periods of violent revolution and technical expansion which lead to periods of consolidation and synthesis. In other words, there are periods when a composer is eclectic from historical compulsion: there are periods when the progressive thing, so to speak, is to be eclectic. The composer finds the materials for a necessary synthesis ready to his hand, all valid for him because they are all still alive and stimulating to his own musical personality, and his age demands that the synthesis be made. In other words, the eclectic composer is not necessarily, just because he is an eclectic, a sort of musical magpie picking up and appropriating whatever he finds most attractively brilliant in the contributions of others; composers of that sort have existed and won a high degree of appreciation in their own days, they do exist and always will exist. But so do those who, in creating works of lasting quality and power draw together the diverse findings of others and relate them both to each other and to the wide, inclusive tradition of music.

Instances from generally accessible music multiply interminably. By "generally accessible", I mean the music which we can appreciate, at least intellectually, without either special training or a special exercise of the imagination. In the work of Bach, for example, we find works written to attain and demonstrate mastery of keyboard styles other than German, whilst the *Brandenburg* Concertos draw together and synthesise what were contemporary harmonic procedures with an older tradition. The final position of Handel is that he absorbed into his own personal musical speech German, Italian and certain English traditions: it is, in reality, natural enough that Bukofzer's study of Baroque music should culminate in a description of Handel and Bach as the creators of a synthesis of the diverse elements of European Baroque styles.

But historically it is the work and position of Mozart which, I suppose, most fully and convincingly demonstrates this process. Mozart was the eclectic *par excellence*, more deeply stimulated to composition and creative action by his experience of music than, so far as we can tell, by any other aspect of a busy life and absorbing his total experience of music in four or perhaps five European countries with rival and fruitful traditions of their own into an entirely personal musical language and continuing to absorb and transmute all the music he experienced until the closing years of his life. The fact of an almost universal musical language which lay ready for Beethoven's personal exploration and development was the result of Mozart's naturally and creatively eclectic outlook.

The varieties of European style as Mozart encountered them are well known. It was not until the 1760s and '70s that the symphony developed the intellectual and emotional power that was, to all intents and purposes, the result of Haydn's development. The music with which Mozart was first acquainted was purely entertainment music inhibited by its social purpose from developing into maturity. Leopold Mozart, a typical and by no means negligible Austrian "pre-classical" composer, was acute enough a musician to realize this and bring his children into contact with the intellectually and emotionally more intense music of the German north. The early concert tours added diverse styles to the young composer's musical consciousness, and as a would-be professional, the young Wolfgang had to learn to master each of them. To win a hearing in France, one wrote French music; to succeed in Italy, one wrote Italian; the craftsman composer was subject to the law of supply and demand. Like Handel before him, Mozart learned to satisfy the demands of the various styles he encountered; probably neither was really conscious of the separate possibilities of this international mastery until he found himself faced with the necessity for composing a sort of music which called into action powers he had not realized before because there had been no earlier occasion to use them. Until his departure from Salzburg, with a few exceptions like the "little" G minor Symphony or the *Haffner* and *Posthorn* Serenades which in one way or another kick over the social traces, Mozart writes music to satisfy limited and local needs: the *Paris* Symphony is a conscious exercise in an orchestral style which its composer could not wholeheartedly approve.

The same absorption and transmutation of all available and voraciously assimilated music continues until the final absorption of the ecclesiastical music of Bach. After Mozart's departure from Salzburg, his music becomes more and more completely a synthesis of everything he has assimilated—national styles, the Haydn of the *Sturm und Drang*, the later, more serene Haydn and Bach. Occasional works after the Salzburg period aim at satisfying special and limited demands, but the majority, and that means masterpiece after masterpiece, is a highly personal and utterly satisfying exploration of a European synthesis.

So much is so well-known and so frequently restated that to repeat it sketchily and light-heartedly here almost demands an apology. Probably no other composer has created a personal style out of materials so widely gathered, and in doing so left posterity so profoundly in his debt for opening new possibilities of further exploration. From a purely personal point of view, perhaps, mere mastery of diverse national styles demanded that the composer welded them into one as soon as he wrote for his own satisfaction rather than in answer to special or ecclesiastical demands which would exercise only a part of his potential ability. Historically, however, whilst we may see to what this synthesis led, we cannot believe that Mozart developed in the way he did because he had some mystical knowledge of the historical necessity of his work. Mozart's own career typifies the changing conditions of European music, the breakdown of aristocratic patronage, the development of the public concert, the physical growth of the orchestra and the consequent urge to widen and enliven the works written for a public whose interest in music was not, like that of the majority of aristocratic courts, purely social. Once the synthesis had been worked out and had begun to cool down, it was broken again into fragments by the romantics and the new nationalisms of the nineteenth century composers, which were new in so far as they fed popular traditions into the central tradition. Because the classical synthesis achieved by Mozart (more than by any other composer) cooled down, as in the nature of things it was bound to do, a new nationalism became a virtue because it threw into prominence facets of national traditions not previously comprehended in the earlier synthesis. Various partial syntheses were achieved: in Elgar, an English composer with no really valid tradition of instrumental music on which to found his work, we discover an eclectic synthesis of the work of composers far from compatible on the surface—Parry, Wagner, Brahms, Franck, Berlioz in particular—and that synthesis creates an unmistakably personal language, but Elgar the eclectic is also, as Hans Keller has reminded us, "Elgar the progressive".

By the end of the nineteenth century music again presented a chaos of highly developed styles. A Mahler, half his life spent in the performance of other men's music, writes works whose originality and forward-looking vigour has, fifty years after his death, proved powerfully influential, but at the same time finds the basic elements of his style out of a multitude of influences amongst which we may notice not only Mozart, Beethoven, Wagner, Bruckner and Berlioz but also popular song, dance and military music. More recent synthesizers, with whom we can hardly fail to count Stravinsky, have not

succeeded in creating a universal, or even a European, style. The fact that they did not set out to do anything of the sort is irrelevant: Mozart gave no indication that he was aware that he was creating exactly such a style, and the only thing we can declare with confidence about his aims is that he wrote the sort of music he wanted to write. Instead of eclecticism leading to a new super-national synthesis and a consequent uniformity of style, further new factors appeared to add new complications. The ubiquity of a dance music exploiting watered down jazz idioms, and the appeal of jazz itself, cannot fail to be influential because they are unavoidable, and the composer, whether he likes them or not, has them in his consciousness. Serialism, with its new conception of musical syntax, claims the attention of many of the finest musical minds; Stravinsky, further proving the compatibility of apparent incompatibles, shows how serialism can unite with ways of expression often mediaeval; the stylistic chaos grows and the critic takes sides. He is, however, always ready to express his doubts about the composer who stands between schools, and is apparently unprepared to accept the notion that a composer may stand *above* schools, although this is precisely where the later Schönberg and Stravinsky stand.

Whether or not serialism, the most powerful element in our stylistic disorder, is a fully developed system, or whether further extensions of its discipline have to be worked out, is a matter for experts and irrelevant to the historical concerns of this article. That is to say, whilst the musician who is not completely at home in dodecaphonic language may well believe that the fundamental discipline has been laid down by Schönberg and Webern, he would not suggest that either all or even the best serial music has been written, or that the serial style stands at any particular point in its historical evolution. He can only voice the historical fact that the serial revolution has been accomplished and that serial music is not something in the making but something firmly existing. It is another of the multitude of diverse and partially interacting styles with which we are now faced. In view of Schönberg's writings, practice as a teacher and work as a composer, this view of serialism as a style amongst other styles is one which he would have accepted; he affirmed neither that serialism was something that could and would supplant other techniques, nor that it ought to become what I have called a universal stylistic uniformity.

There is a sense in which this stylistic chaos is healthy; it shows that there is enormous energy and conviction being put into contemporary work, but historical precedents suggest that we should be moving into a period of synthesis and that eclecticism, however much it is disliked as a matter of principle by critics who have a fixed allegiance to a particular school, is a historical necessity. In a revolutionary age, musicians tend to grow overconscious of musicians; they work together, developing more or less reluctant coteries because rivalries of style set up systems of loyalties and allegiances. Music as a social language with social obligations is a conception largely set aside when new developments have to be explored, but it is a necessary notion, and however much in the assumed superiority of our culture we may laugh at the doctrine of Socialist Realism, we should remember that the arts are liberal

pursuits; music can exist for its own sake, but it cannot long preserve its health if it exists for the sake of limited groups of musicians. The revolutionaries themselves are usually figures with a popular following; when they go beyond popular comprehension, it is the eclectic who, by making a synthesis, demonstrates their relationship with what is firmly within popular understanding, and makes a bridge between the new and the old. We cannot face the schizophrenic culture of our age and feel complacent about any attempt on the part of our artists to contract out of society in order to pursue private satisfactions. At the same time, we know that the artist has his individual road to travel and admire the courage with which he makes his way along it: we recognize the necessity for a synthesis but distrust the quality of those who, whether by design or instinct, set out to make it.

However, the grounds for our distrust are themselves suspect; the only quality of a composer that is our business is his quality here and now: we can safely leave posterity to manage its own affairs. Accepting the artist's right to work for posterity by creating music in advance of his own day does not give us the right or the ability to legislate for posterity, because it does not give us the power to hear for posterity. Even the creative artist would be wise to go his own way without too much concern for what posterity is going to say, and too great an interest in the judgments of the future undermines the critic's power to judge his own age. By developing such an interest he develops a theory of originality that puts it in an invalid relationship to technique. In the past few pages we have glanced at the eclectic elements in the work of Bach, Handel, Mozart and Elgar (and the list could be extended interminably), and if one thing roars at us from the pages, it is their unique and irreplaceable originality.

I suppose that it is impossible to define "originality" with any degree of closeness: it is the quality that overleaps definitions although it is of all qualities the most easily recognizable. For me, it is immediately recognizable in the music of Stravinsky and Britten, for example, who pick up and use the techniques and idioms they need as the works with which they are concerned need them; it is far less apparent in the works of Henze, who is far more a schoolman, for the purely subjective reason that the textures of Henze's music have not the clarity, as his melodic lines have not the memorability, that I find in the works of the composers I have mentioned. This is to say little more than that I myself find the keenest delight in qualities of line which determine texture and find it harder to come to terms with music in which line is a function of texture. If it is possible to define originality as the power to create new relationships, we have our key to the uniqueness of Mozart's work. It forms a personal style by creating relationships between other and apparently unrelated styles, and between tradition and a daring harmonic sense.

There are, of course, bad eclectic composers; the historical point is that the good eclectic composer's imagination is a catalyst in which diversities can be united. The eclectic is not necessarily a copyist who lacks the strength of mind to strike out on a path of his own, and often enough he is travelling a road which bridges hitherto unbridged chasms. As a corollary, to follow the

most up-to-date and "progressive" road is not a guarantee of originality, for such roads have a prestige value which attracts not only the first-rate minds. To suggest that anybody exists as an answer to a historical demand is an assertion both presumptuous and so dangerous that it is better to suggest that all worth-while things are worth-while things because they have a historical function. The eclectic's function is brought into being by times like the present.

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The New in Review

BY

HANS KELLER

THE DEATH OF SONNIE HALE (John Robert Hale-Monro) on 9th June at the age of 57 has removed, amongst other things, a musician from the contemporary scene whose art I would gladly exchange for that of most of our "serious" performers. I use the word "contemporary" ideally rather than literally, for in Hale's heyday I was a small child, nowhere near England. And of late, as W. MacQueen-Pope wrote in *The Daily Telegraph*, "the West End ignored him, methods and tastes had changed". To me, however, the change of methods and tastes is of little interest, except where a bad method changes into a good one. Nor do I regard the merely fashionable as contemporary; the term should apply to all real art of our age—the one age for whose history mere chronology is of no significance whatever.

I heard and saw Sonnie Hale in a single production to which, however, I repeatedly returned. It was at the Golders Green Hippodrome a few years back. The show was George Gershwin's *Lady be Good*, a work of genius which at the moment is likewise ignored by the West End because "methods and tastes have changed". It will return, but Hale unfortunately won't. Outstanding as was the light-comedy aspect of his performance, what was really unique was his musical interpretation, his rich yet absolutely relevant imagination, his sense of rhythm, of phrasing and motivic characterization, of re-creative variation. Together with Donald Mitchell, I tried at the time to get this production into one of our major European Festivals. For a while matters seemed hopeful, but in the end we failed. The pang we may now feel at this failure ought to remind us that there are other great performances which one ought to make more generally accessible before it is too late: Julius Patzak's interpretation of the title role in Hans Pfitzner's *Palestrina*, for instance, or his overwhelming performance in Franz Schmidt's oratorio *Das Buch mit den sieben Siegeln*. If any reader wonders why I throw Gershwin, Pfitzner and Schmidt, Sonnie Hale and Patzak under one hat, that is his—a snob's—funeral. For myself, I can think of no better epitaph for Sonnie Hale than, *mutatis mutandis*, Schönberg's for Gershwin.

"An artist is to me like an apple tree. When the time comes, whether it wants to or not, it bursts into bloom and starts to produce apples. And as an apple tree neither knows nor asks about the value experts of the market will attribute to its product, so a real composer does not ask whether his products will please the experts of serious arts. He only feels he has to say something and says it".¹

CRITICAL HALF-KNOWLEDGE about composition, whether on the part of young composers or the new generation of "better" critics themselves, is resulting in devastating distortions of creative fact, compared to which the homelier untruths of the Establishment, born of sheer ignorance, are negligible in their harmful effect. There is no end to the evaluating theories that readily spring up in minds still possessed by the infantile belief in the omnipotence of their own thought as soon as they have learnt something, some little thing, about a particular composer's difficulties, maybe even his defective equipment; and the greater the composer (read: the more powerful the father), the merrier. In my all-pervading kindness I do not propose to mention names, but those whom it may concern, and who have developed sufficiently to realize that it may, are invited to halt their profundities for a moment and reflect upon the technique of this year's F.A.² Cup Final. The most important thing was not that Nottingham Forest

¹ Merle Armitage, *George Gershwin*, New York, 1938.

² It might not be superfluous to remind readers of this journal that for once, the abbreviation does not stand for functional analysis, but for Football Association.

fought with ten men in the field for more than half of the time, but that they won the match.

TWO NEW REGULAR NEWSPAPER CRITICS have appeared upon the horizon: first David Drew, who replaced Desmond Shawe-Taylor (now *The Sunday Times'* chief critic) on *The New Statesman*, after William Glock's interregnum; and shortly afterwards, Donald Mitchell, who joined the music staff of *The Daily Telegraph*. Both are friends of mine; both I welcome with the profoundest enthusiasm; and either I shall not hesitate to criticize in my usual manner reserved for music critics (as distinct from composers) if and when occasion arises. Meanwhile, I cannot see the slightest reason why occasion should arise. On the contrary, there already is every sign that newspaper criticism in this country at last has a chance of getting started. Who knows, I may even have to change my usual manner.

THE ETHICS OF ANONYMITY. Here is a quiz in the form of a quotation: "To say . . . that an acceptable ethical code can only be based on anonymity is to deny the democratic basis of personal responsibility in which an identified individual must be judged by what he is known to have said and done. The public, whose servants the critics are, surely has a right to know who is saying what. For a profession to hide behind a mask of anonymity seems to suggest that it is ashamed to put its names to its views.

Perhaps the public, by saying what it wants, can help the critics to meet the challenge of the times by working out a contemporary code of ethics in which personal responsibility is reasonably equated with professional integrity. Such a change might have the additional advantage of improving the overall standard of the profession by making it less easy for shoddy work and serious errors to be screened behind the mask of official spokesmen and anonymous and unchanging group solidarity. The public must help the critics to help themselves, because we are going to be in serious need of each other over the next few years".

Who said that? Perhaps I may mystify the reader completely by adding that these thoughts appeared, of all places, in *The Times* newspaper (12th May, 1955). However, I have cheated just a little. For one thing, I have not quoted from the editorial columns: the lines are a professional correspondent's. For another, while I have otherwise left his text intact, I have replaced the word "doctors" by the word "critics" wherever it occurs. The author of this splendid epistle is Mr. H. Beric Wright, F.R.C.S., and if anyone could make Mr. Frank Howes think, he would. Let us solace ourselves with the historical fact that ultimately, realism tends to survive the gas containers that are the heads of Dr. Wright's "official spokesmen".

SHOSTAKOVICH'S EIGHTH in C (there is no tonality in the title) was performed in a Third Programme concert by the BBC Symphony Orchestra under Sargent, and thus heard by many of us for the first time. It is a bewildering work from a composer who has proved, beyond a shadow of doubt, his symphonic breadth on the one hand and his acutely concrete inner ear on the other. If we knew only this Symphony, we should not perhaps be able to assess Shostakovich's talent, let alone divine his genius. Both formally and texturally, that is to say, there are stretches where one gets the impression that he couldn't have cared less from a purely musical point of view. Can it be that he was preoccupied with extra-musical, dimly programmatic emotions and thoughts? If so, it would be ironical indeed that the overtly programmatic Eleventh is so much more consistent and conscientious musically. When you have a programme, one would be inclined to comment, get it out of your system the straight way; don't suppress it and thus let it intrude by the music's back door, for half-acknowledged it is likely to disrupt, perhaps even to corrupt. There was a flute passage, for instance, where I for one had the distinct feeling that Shostakovich prevented himself from thinking twice about its inevitable petering out, without musical reason, in the instrument's weak octave; in fact, two reasons against the scoring emerge subsequently, when the phrase

in question is varied on other instruments. As for orchestral violins to be asked to leap widely, *portamento*-wise, to g'' , I'd never have recognized the note if a colleague hadn't allowed me to look into his score. What is so amazing about it all is that the defects are violently out of character. One wonders what the composer might nowadays be thinking about the work—not the good spots, to be sure, of which there are quite a few, especially if you listen to them with the wisdom acquired after the great events that were the later symphonies.

THE PURCELL YEAR has produced the double result which seems to be the inevitable consequence of such anniversaries. For one thing, it has tended to lower the status of this intense genius (to whom the current—and indeed seventeenth-century—epithet "master" would not seem to apply, if any hard meaning attaches to the term at all). With considerable solemnity, attention has been focused on his less successful music, even on the downright empty or ill-composed, with the result that we got his creative mind out of musical and into musicological proportion, a levelling process which none but the worst composers deserve.

For another thing, a spate of Purcell experts has been flooding the country. One wonders where they have all come from, and how they managed to suppress their knowledge until this anniversary year. I hasten to add, however, that I myself am a complete layman so far as Purcell is concerned; in fact, I blush to confess that I don't know any more about him than those experts.

However, I am ready to learn. One question I want to have answered arises in *King Arthur*, which was given in a BBC concert under Stanley Pope in the Royal Festival Hall, and which, incidentally, contains an appreciable amount of the aforementioned kind of unknown music whose knowledge brings a composer into unjust disrepute.

But my question concerns an important piece. At the same time, the answer may not be easy because the autograph of the work is not extant. The only edition I have been able to consult is William H. Cummings', of 1897. The version which serves me as text is the vocal score of the "abridged concert edition" which Cummings adapted from his complete edition (Novello). There, in the *British Song of Victory*, which consists of a tenor solo and chorus, we get Ex. 1 (a) for the solo tenor when it comes the last time

Ex.1 [Moderato]

(a) *Tri - umph - ant with spoils of the van - quish'd in - vad - ers, tri - vad - ers*

(b)

Ex. 2

(a)

(b)

round, and Ex. 2 (a) (same text) for the subsequent, final choral section (the repeat notation is mine). In the previous occurrences of the refrain, both solo and choral, where the words are different ("and pity mankind that will perish for gold"), the values are those of Exs. 1 (b) and 2 (b), except that the last note, on "gold", is of course a minim. Now, in Stanley Pope's reading, Ex. 1 (b) replaced Ex. 1 (a) and, likewise, Ex. 2 (b) replaced Ex. 2 (a). For all I know about Purcell he may have been right; but for all I know about music he wasn't. What Pope's version amounted to was a virtually

unvaried refrain eight times over. In Cummings' version, on the other hand, Ex. 1 (a) is variation 1, as it were, assisted or perhaps even inspired by the substitution of "triumphant" for "pity", and Ex. 2 (a) is variation 2, which concludes the piece. Here, it must be realized, the penultimate bar is altogether for the first time in crotchets, a modification that answers, in the strict sense of a consequent, the three crotchets in the first bar of Ex. 1 (a), whose first two bars thus form the antecedent. The attraction, the creative thought lies in the circumstance that antecedent and consequent are split up into successive occurrences of the refrain. In addition, the penultimate bar of Ex. 2 (a) assumes the significance of a gradually composed *ritardando* that prepares for the rhythm of the last bar which, be it noted, need not have concluded with a minim, all the less so since the whole structure starts with a crotchet upbeat. It is because of the repeat that I say, "gradually composed *ritardando*": Ex. 2 (a)'s third bar is, of course, heard twice over, and it is only the second time that the motivic significance of its note-values completely fulfils itself. But by now, two crotchets in the last bar would be fatal, because the extended slowing-down process would suddenly be interrupted; instead of developing, the "*ritardando*" would be arrested at its very end and aim which, as it stands, proves its *causa finalis*. This whole build-up was negated by the static version of which Pope availed himself.

I have made my reasons plain for preferring Cummings. If, for musicological reasons, I am thought to be wrong, I want to know where exactly Cummings got his idea from. In his "Preface to the Complete Edition", which also introduces the above-mentioned vocal score, he only says that "every effort has been made to collect and collate the various manuscript fragments of the opera which still exist".

A WHOLE CONCERT IN ONE TONALITY is something which, I think, would have been impossible even twenty years ago. So much has our musical world's sense of key weakened through the advent of atonality (an artistically natural phenomenon which I, of course, am the last to regret) that except for David Drew in *The Statesman*, nobody noticed anything amiss when Jascha Horenstein, in a Royal Philharmonic Society concert at the Festival Hall, preceded the Ninth Bruckner by Brahms' first piano Concerto and the *Figaro* Overture. Were it not such a bad idea, one might almost suspect an intention behind it all, for the Concerto is surely the only one since the emergence of the "modern" (i.e. classical) form of the *genre* which retains its tonic in the middle movement—unless you wish to include Mozart's oboe-clarinet-horn-bassoon *Sinfonia concertante* in the list.¹ In other words, of the seven movements heard in the concert (of which I only heard the rehearsal), six were in D and five in the concert's principal key of D minor. The solitary exception, moreover, the Bruckner *adagio*, nevertheless made its own contribution to the homotonalism of the evening: while, like the Brahms opening, the theme heralds the disintegration of tonality, its harmonic structure favours D. The D major climax of bar 5, that is to say, is all the more powerful for the harmonic uncertainty of the preceding opening bars. (Dika Newlin,² by the way, would appear to be influenced by the vision of the key signature rather than by her fine harmonic ear when she submits that "the tonality is not definitely established till the seventh measure". In harmonic and aural reality, there is no question yet of key establishment, definite or otherwise. On the contrary, at this point, the chord of E major cannot be heard and understood in any other sense but that of a dominant; in fact, its implied dominant function is a necessary element in the harmonic structure.)

The practical result of what, expressed in words, may have seemed a state of affairs that only concerned those of us who were capable of the most delicate perception, was

¹ Incidentally, the homotonalism (as I have proposed to call this type of tonal structure) of the Brahms Concerto is not open to criticism, for the *adagio*'s D major counterbalances the harmonic upheaval of the work's basic idea, which—consistent paradox!—places the total structure at the same time right on the threshold of the revolution that is Mahler's progressive tonality.

² *Bruckner-Mahler-Schoenberg*, New York, 1947, p. 91.

that by the time the Bruckner was played, D minor had become a bit of a bore. I am often misunderstood when developing this kind of argument about tonality: people tend to think that I am addressing myself to ears with perfect pitch. The truth is that a musical ear's perfect pitch only tends to make more easily conscious what is felt by the relative musical ear anyway. (Heaven knows there are enough ears possessed of perfect pitch whose musicality leaves much to be desired.) You may not even be aware of the reason why you get bored with a homotonal evening (though with a well-trained relative ear you really ought to be), yet bored you get—all the more readily when you feel there is boredom in store for you anyhow. Which brings me to my topical point. Bruckner is still far from well-established in this country, and we can ill afford to burden him with what even the Bruckner hater would admit to be extraneous boredom.

SPEAKING OF THE DISINTEGRATION OF TONALITY and the advent of atonal procedures, I would suggest that Schönberg's "unity of musical space" is stressed in the vertical and horizontal dimensions of this Bruckner Symphony's scherzo theme to perhaps a more drastic extent than ever before. "Bruckner the conservative" is a vague impression, on the part of modernistic rather than modern minds, of unexpectedly expected sequences misunderstood. If I may bring the concept of the unity of musical space down to earth, in twelve-tone terms it means that the row constitutes chords as well as lines, and in diatonic terms it means that the triad constitutes lines as well as chords. It is the unambiguous organization of the horizontal row that explains its chordal projection; conversely, it is the unambiguous, in fact "pre-compositional" organization of the common chord (to borrow a term from our American friends) that explains its melodic projection. Ex. 1 makes sense because the melody is the tonic triad, exposed chordally to begin with.

Ex.1 Allegro *c. 8va*

Now, Ex. 2, the beginning of the Bruckner scherzo, likewise starts with a chord which, anon, is projected horizontally, but it can hardly be said that the chord with its heavily disguised dominant (ninth) function is unambiguously organized: it is no longer

Ex.2 Bewegt, lebhaft
Violins (pizz.)
W.W.

a pre-compositional, basic entity which is projected into the horizontal dimension. On the contrary, if anything, it is the melodic line which, for the moment, gives such elucidation or confirmation as can be given in the intentionally intriguing harmonic circumstances. The constituent notes of the chord are, as it were, spelt out. We are moving in the direction of Schönberg's ear, which conceived self-invented chords *arpeggio-like*. The order of the *arpeggio's* notes, moreover, is not determined by the position of the chord: you hear what is to become the basic thematic entity, firmly enshrined in D minor. We are here at the historical and indeed historic point where melody is about to take over from harmony, where instead of the harmony's justifying the melody, the melody begins to justify the harmony, even though the latter still has, of course, a strictly

definable tonal function which, in fact, contributes to the construction of the melody. But the fact remains that whereas the chord in Ex. 1 would be possible without the melody, that in Ex. 2 wouldn't. Two eras overlap in these few bars, and the unity of musical space has entered upon its task of becoming absolute, as it is in twelve-tone music.

BRUCKNER'S INFLUENCE ON SCHÖNBERG is not a subject that has been popular amongst twelve-toners, nor indeed was it with Schönberg himself. He did not mention Bruckner amongst his masters, who "were in the first place Bach and Mozart, in the second Beethoven, Brahms and Wagner".³ Wagner's contribution to *Verklärte Nacht* has indeed been discussed *ad nauseam* and vastly exaggerated in the process; it is chiefly a contribution of style, and as such not much more significant than Christian Bach's contribution to early mature Mozart. I find the influence not only of techniques, but of fundamental ideas far more interesting, because it tells us something about spiritual character; beneath all his sophistication, Schönberg was really far more of a Brucknerite in his basic approach to music than is realized amongst sophisticated Schönbergians. To put it simply, for both Bruckner and Schönberg all great music was sacred music—a message which the composer only gives if he has received it in the first place.

So far as *Verklärte Nacht* itself is concerned, the influence on its basic idea of the opening of the development section in the first movement of Bruckner's Ninth has remained totally unrecognized; yet, is this not a much more profound, indeed a far more moving relation than any Wagnerism in the work—even the one approaching most closely the status of an idea, the transfigured "forest murmurs" of the closing pages?

As for BRAHMS' D MINOR CONCERTO, having now heard it twice in pretty close succession in rather different acoustic circumstances, I have two practical, textural suggestions to make for future performances of the work, both designed to counteract small blemishes in the scoring.⁴

(1) In any hall but one with extremely weak reverberation, the *ff* preceding the *solo piano* of bar 26 will obscure the crucial first half of the bar. This kind of dynamic switch belongs to the trickiest problems of orchestration, and Brahms did not at that stage have the experience (or the natural instinct of a Mozart or Mendelssohn) to solve or, still better, avoid it. For one thing, not only the conductor, but the lower strings themselves and, of course, the cellos in particular must be absolutely conscious of the pitfall. For another, the violas' accent on the tie offers the opportunity, if it does not indeed itself impose the obligation, of an infinitesimal agogical adjustment, a minute hesitation before the first beat of the bar ensues. Without this tiny *rubato*, the transition simply has no chance of survival. Yet we never hear any such thing—for the simple and, if I may say so, very stupid reason that the incoming structure overlaps with the outgoing one, so that *diminuendo* apart, the cellos just go ahead from bar 25 onwards.

(2) So far, so plain. With my second suggestion, which involves a minor surgical operation, I am expecting a storm of protest from the two readers who are going to read and think about it. In short, I want to drop the second horn in the following passage.

[**Maestoso**
Solo
Hn. (transposed)
p marc. ma dolce]

³ See Josef Rufer's lecture on Schönberg at the Berlin Academy of the Arts, translated by Paul Hamburger for *The Score*, February, 1958.

⁴ Let me hasten to add that I do not agree with such criticisms of the orchestration as are expressed or revived in Peter Latham's book on the composer (London, 1948).

This, I suggest, is a case of youthful over-articulation, aided and abetted by Brahms' obsession to hide the seams: the incoming texture needs two horns, and the composer's honour would be at stake if there were no overlapping, if the two horns were not in operation by the end of the outgoing texture. What happens in acoustic practice, however, is that instead of a natural break in the texture at the end of this rhythmic structure, we get an unnatural break two bars and a bit before, at one of the most beautiful points in the Concerto. The very sound which Brahms wanted to stress is served much better if the solo horn is left to its build-down, its articulation, its accents; the second horn adds nothing to the latter but a jar which, at best, is out of line and, at its easy worst, disrupts.

The ethics of instrumental retouchings is a difficult subject where the music of the great composers is concerned: there are two variables, the passage in question and the quality of the revision. At the same time, we must realize that it happens all the time in our concert life without any discussion: for one of the few real critical purposes the critics haven't good enough ears.

In any case, even where there is extreme retouching, to wit, re-scoring, one and the same person can go wonderfully right and terribly wrong—and a master orchestrator like Mahler too, who played the *Grosse Fuge* and Beethoven's F minor Quartet in string-orchestral versions (absolutely right and absolutely wrong respectively). It is obvious, of course, how Mahler could forget himself so thoroughly in the case of the F minor Quartet: he wanted to do it. One or the other kind of special pleading is indeed usually involved in arrangements, transcriptions, revisions and retouchings, immodest or modest, showy or cleverly hidden. This particular accusation, at any rate, cannot be levelled against my miniature revision, which I herewith submit for realistic consideration.

HORN PARTS, incidentally, are quite a subject in our present context. Players, whether they like it or not, are created by composers. Composers, whether they like it or not, depend on players. In other words, at any given stage in the development of composition, there are three kinds of instrumental parts—good, bad, and seemingly bad but prospectively good (Beethoven, Schönberg). Nowadays, there is an inordinate number of composers, and in the highest circles too, who think their instrumental writing is exceedingly practical whereas it is in fact nothing of the sort, and again of those who think they are the creators of future players whereas they are in fact merely the re-creators of past mistakes. Since our most assured geniuses can't play any instrument anyway, either illusion is understandable. But both camps could learn a great deal from Bruckner's and Mahler's horn parts, which are progressive musically yet grateful in the traditional sense, effective without being difficult. Considering that any composer in a critical, controversial situation must needs depend to an uncomfortable degree on the players' zest, it is surprising that this country's Mahler and Bruckner efflorescence has not yet been traced from the other, orchestral end.

HAYDN'S "FLUTE SONATA IN G" does not exist. Nevertheless, it featured both in the programme of the Wigmore Hall recital by the famed American flautist Elaine Shaffer and indeed in the press notices. *The Times* provided the choicest bit of undiluted incompetence: "... all in all the evening was just as enriching an artistic experience as any quartet recital, with each comparatively unfamiliar work emerging as a neglected little masterpiece".

The irony of ignorance! The selfsame "sonata" is in fact a mutilating nineteenth-century transcription of Haydn's penultimate string Quartet which, though it may be comparatively (!) unfamiliar to *The Times*, belongs to the greatest music of *all* times. The provincial blunder is absolutely inexcusable, if only because a critic has to know the work at least as well as any Beethoven Symphony.

From Hoboken (p. 730) I gather that according to von Hase, August Eberhard Müller (1767-1817), cantor of St. Thomas's church in Leipzig, is responsible for the arrangement, as also for the violin transcription of op. 77, no. 2, Haydn's last complete Quartet. The

two were published together by Breitkopf in 1803, as "Op. 90". I am not in a position to judge whether von Hase is correct, nor frankly do I care. What I care about is the Quartet, whose scherzo,⁸ incidentally, is inevitably omitted in the transcription.

IDOMENEO

Glyndebourne, 11th June: c. Gellhorn

I. A POINT CLOSELY BESIDE THE POINT. The problem of the reviewer's personal relations with the people whose work he reviews is one which my colleagues never tackle, at any rate in public print. Readers may by now be aware that I am tearing it out into the open as often as possible—until the profound indecency of disregarding it has entered common consciousness.

I met Peter Gellhorn during the war in an internment camp. We became very friendly. Nowadays, we don't see much of each other. But once established, the personal relation is there. It was, in fact, at his invitation that I went to Glyndebourne to hear his *Idomeneo*; that I had dinner with his party in the interval, and a glass of wine after the performance. At no stage, incidentally, did we discuss his interpretation, one or two conventional generalities apart.

It was I, at the same time, who suggested the present review to the Editor. First, because I thought that fairly detailed comment was important—*inter alia* for the future of *Idomeneo*. Secondly, quite frankly, because I had decided to go out of my way to produce this problematic situation for myself, in order to learn to solve it. The risk it creates is ambivalent: where personal relations come in, one tends to be at once too kind and too critical, too "objective". While trying to fight the dilemma, however, it is one's absolute duty to inform the reader of its presence.

II. THE SCORE IN THE OPERA HOUSE. Speaking of my colleagues, they have at times reproached me with following operatic performances in the score. My notices would be less severely specified, they suggested, if I listened and watched without a score. So I did—on many occasions when they thought I didn't. In order to avoid further misunderstandings, I might immediately say that I was again scoreless on 11th June.

III. OPERATIC CRITICISM is always a bewildering task because so many excessively different people are involved in a production, and so many rows between conductor and producer normally evolve in the course of it, that one usually is presented with a more or less accidental compromise rather than an interpretation—and this is true of leading opera houses too. The problem is powerfully intensified in our present, special case, where Glyndebourne's *Idomeneo* production, which is John Pritchard's baby, was taken over by Gellhorn with one short rehearsal just before the performance. Comparisons with Pritchard's version, moreover, are difficult for me, because I have not acquainted myself with it this year (though the reader will find the Editor's comment on it on p. 304). Part of it I heard, however, as background noise at a party on the day of the broadcast—until I escaped and was able to hear part of act III in the foreground.

IV. TEMPI, AGOGICS, TIMINGS. Nevertheless, comparative evaluations emerged more often than I expected in view of not only my half-knowledge of Pritchard's current picture, but also the fact that here was the Associate Conductor and Chorus Master baby-sitting for a night. In the event, however, the baby responded splendidly to his educational efforts, even though it obviously remained a momentary foster-child. For instance, in the matter of *tempo*, or perhaps one should say, *tempo-character*, Gellhorn departed on several occasions from what I remembered to be Pritchard's view, and in either direction. Thus, the overture was allowed more breathing space, while the

⁸ Haydn calls it a minuet but, like all his greatest minuets, it is composed against the background of a minuet—very much against.

symphonic highlight, the quartet,¹ was taken at a tighter pace. All such departures seemed for the better, even where they resulted in discrepancies between stage and orchestra. There were several points, that is to say, where things went wrong for the right reasons. Already at the beginning of Ilia's (Sylvia Stahlmann's) G minor aria, for instance, we had the orchestra in character but the singer merely—and just—in time, neglecting as she did the "*con moto*" aspect of the *andante*. Similarly, in Electra's (Angela Vercelli's) D minor aria, the *allegro's "assai"* was in the orchestra, not so much in the somewhat de-articulated vocal part; and when this singer emerged from the chorus *Placido è il mar, andiamo* (*Soavi Zeffiri*), she likewise tended to drag (and, incidentally, to rise in intonation), as indeed she did in the trio, aiding and abetting Idamante (William McAlpine), the prime culprit in this instance (simply because he came first). But if Gellhorn's *tempi*, whether they succeeded or not, were almost throughout of an exceptionally organic nature, the same cannot be said of certain *tempo* modifications which Pritchard seems to have introduced in the first place. As early as the end of the Overture, there was the all too usual, artificial *ritardando*, of which Gellhorn the pianist would, I think, be quite incapable. Again, at the end of Idamante's aria *Non ho colpa*, the admittedly drastic change of motivic character of the *piano* and *dolce* cadence was spoilt by an exaggerated, and thus tautologizing, *meno mosso* that broke the continuity behind this relaxing contrast. But the most disturbing encroachment of this kind occurred, ironically enough, in Gellhorn's most imaginative *tempo*, that of the quartet; in fact, it was all the more disturbing for that. I had already been aroused to fury by the way in which Pritchard had maltreated the final bars of this number; and in view of the fact that Gellhorn followed suit (I don't care whether he had to or not), I must launch a major protest, before this sort of thing becomes authoritative convention. The structure of the epilogue is totally misunderstood if a marked slowing down is deemed necessary at the point where, instead of the pause at the parallel beginning of the piece (preceding Idamante's entry), the coda ensues. The repetition of the two-bar phrase is thus rendered redundant; the rhythmic structure is composed in view of the basic *allegro* character. Nor indeed is there a violent change of motivic character at this stage: while it is true that the *subordinate* part is new, the motif of the *principal* part carries over. It is only when we reach the last three bars, the coda of the coda, that the principal change of motivic character sets in, for here the motif of the subordinate part becomes, by way of drastic diminution, that of the principal part, and consequently a slight and organic *ritardando* is certainly indicated. Through the Pritchard-Gellhorn approach, the repressed (*verhaltene*) tension of this great piece is thrown overboard just as the harbour is reached.

Let me hasten to add that there were *tempo* modifications which showed the profoundest insight, such as the breath-taking *accelerando* before the above-mentioned D minor aria. Perhaps altogether the most spotless and inspired build-up was from the chorus *Qual nuovo terrore!* to the end of the act. Generally speaking, it was indeed in the choral sections that Gellhorn was, not unnaturally, in closest touch with his performers; as a matter of fact, in *O voto tremendo!*, his consideration for the chorus produced increasingly *molto* an *adagio* which eventually found itself in straits. The *alla breve* character of this number as well as of the ensuing march should never be forgotten.

Two further choral problems of more than topical significance might be mentioned. For one thing, there are the choral entries in *Nettuno sonori*, especially the first two, both at the beginning and at the return of the principal section. I suppose none of us has ever heard these really in time. Again, both at the beginning and at the return of the principal section in *Placido è il mar, andiamo*, the *siciliano* rhythm tends to get lost in

¹ In a recent television interview, Mr. Leonard Bernstein put forth the theory that dramatic music was the invariable forerunner of instrumental forms. As he put it, exclusively and excessively, the point was a piece of special pleading on behalf of his own role as a composer; but the factor he spotlit is certainly an important one amongst others, as can be seen in the *Idomeneo* quartet, where symphonic thought and form of a complex kind can be observed in *statu nascendi*, and in surprising detail.

the chorus. But whereas in the former case a *tempo* on the fast side heightens the problem, in the latter it is too slow an *andantino* that will endanger the rhythm.

V. THE CONTINUO. "By the most generous actions of Mr. Geraint Jones and Mr. Robin Bagot, Glyndebourne now owns a magnificent Kirkman harpsichord. Built by Jacobus Kirkman in 1772, it has been restored to full working order by Mr. Bagot and its remarkable tone will be heard to full advantage in the *continuo* of *Idomeneo* . . ." This is all very well, but let us be a little more realistic. The bit about the "full advantage" is rubbish when you get a thick, *molto vibrato* cello tone that bears no possible resemblance to the intended sound; in the circumstances, the magnificence of the harpsichord is of very little significance. Ears first, historicism afterwards. Nor is it only a question tone modulation, but also of phrasing; just because you have a little phrase once in a blue moon, which however happens to be a transition *par excellence* (between *Non temer* and *difesa* in the recitative preceding Idamante's B flat aria), you can't show your joy to the extent of endowing each quaver with a big tummy, thus divesting the phrase of its aim and chief accent and casting the modulatory structure to the winds.

Altogether, this was however one of the best interpretations of the work that have come my way. It is high time Peter Gellhorn were entrusted with the musical direction of one of the operas at Glyndebourne, preferably a Mozart work. The best choice in the circumstances might be *Idomeneo*.

VI. *IDOMENEZO* (1780/81) and the "PRUSSIAN" B FLAT QUARTET, K. 589 (1790). No words are needed to emphasize the significance of the following self-quotation, structural *cum* textural, at the other end of Mozart's maturity, except that the reader is asked carefully to consider it and its context.*

H. K.

Idomeneo, No. 6

[Allegro di molto]

K. 589, 1st movement.
Recapitulation

[Allegro]

* The tenor clefs are mine.



Halleé Concerts 1959

AFTER the magnificent Centenary Season, the one-hundred-and-first series of Hallé Concerts could have appeared somewhat flat. This has not happened; there has been a most interesting season in spite of the fact that, during a three months' absence abroad, John Barbirolli's place has been taken by visiting conductors who have not all distinguished themselves.

In the official announcement of the series we were told that the backbone was to be Beethoven. 'When has it *not* been?' What the Society's spokesman meant was that all nine symphonies were to be played. Nobody misses, or particularly notices in a year's music anywhere, the inclusion or omission of, say symphonies one, three, five and six: they are so often there. What *has* distinguished the year's music, indeed lent it most definitely a post-Beethoven and even twentieth-century aura, has been, on the one hand, the performance of seven twentieth-century symphonies, five of them for the first time, plus Mahler's Second and, on the other hand, a veritable festival of Richard Strauss' major orchestral works. It is of these features we should take note, if we seek to distinguish the Mancunian season just past from other winters of occasional discontent.

To take first the best-known of the seven symphonies, and one that Northern audiences have loved for some time, Elgar in E_b. Sir Malcolm Sargent did this, incidentally, as part of a joint 25-year anniversary of the deaths of Holst, Elgar and Delius. Sir Malcolm was riding a tiger! We saw in *The Perfect Fool* ballet what was going to happen. He invoked the *Fire* music with a great, generous, happy sweep of his long-reached arm, the Hallé wind responded as they always seem to itch to do and Sir Malcolm, the audience and poor Holst were engulfed. The Elgar scherzo went the same way and the rest of the work was so punctuated by minor explosions that Elgar's dedicatory "Spirit of Delight" can have visited few beyond the gentlemen of the brass who had, by and large a "reet good neet". Sir Malcolm redeemed matters by a most poetic Delius *Paris*.

Sir John Barbirolli gave second Manchester performances of symphonies by Nielsen and Mahler. The Nielsen Fourth ("Inextinguishable") seems to me entirely typical of this composer. Where there is no argument, like an Irishman he resorts to blarney: where argument is not needed he writes economically and gets due return for his inspiration. Thus we have two outer movements noisy beyond bearing with the hurling about of undeveloped ideas, and two inner—an intermezzo and a song-like slow movement—which together make the work worth hearing, though not too often.

Sir John provided a truly great performance of Mahler's Second ("Resurrection"): such was his concentration and such the emotional impact of the beautiful episodes he brought to life, that the listener himself was caught up in the generated nervous strain

to a point of physical realization. Realization that the work is too long: that it is about too many things, too many of which are unresolved: that it makes complexities out of simple ideas: that it has no inward, unifying force, but only forces which drive outwards in too many directions.

Hermann Lindars brought Strauss' *Domestic Symphony* to Manchester for the first time since Richter. I think few will dispute that this degree of popularity is justly measured. This is poor Strauss; *The Guardian* purports to have found why: "Domestic life is hardly a subject for musical interpretation and . . . domestic love . . . does not burn as fiercely as other kinds". Experience teaches otherwise. But that is not the point: Strauss' title has nothing to do with the inner evidence, plain in the score itself, that he failed to make a symphony from Straussian material. The best of non-operatic Strauss was with us to help scale the Symphony down to size. *Don Quixote*, last played here ten years ago, was one of this season's triumphs for Sir John: until this performance I had always suspected that Strauss over-reached himself in supposing that episodes and variations could be fused so that the same series of extended entities fully met both ends. We know now. *Don Juan* (Kempe), *Till* (Horenstein), *Death and Transfiguration* (Schwarz), and Barbirolli's own delicious *Bourgeois Gentilhomme* have all been played to audiences which seem to me, if I have the feel of Manchester's musical life, to be accepting Strauss as permanent reserve to the stock symphonists—in place of Berlioz, whose traditional occupancy of that role dates back to Halle himself.

An unprecedented overlapping of fog and flu brought inevitable and maddening casualties. I can thus only record, greatly to their credit, that Barbirolli and his colleague, Weldon, made respective first performances of Vaughan-Williams' ninth Symphony and Shostakovich's Eleventh, and plead for early repeats, especially of the Ninth. On paper, the most important of this series of novel symphonies is Stravinsky's Symphony (1945) which figured in a Horenstein programme. We must begin with the conductor here. Horenstein has a big name; and I have sometimes heard music from him which shows he will earn it; but after hearing a Brahms third Symphony of monumental mediocrity I am not prepared to discuss at length my reactions to the same conductor's Stravinsky of the same evening. I simply do not believe that a man who, on the occasion, could not find *some* magic in Brahms' most heavenly score can, within the hour, have brought the subtle and inward looking Symphony in Three Movements to any semblance of what Stravinsky meant.

At an innovation—a night devoted to American music—we heard Creston's Symphony no. 2 for the first time. And, as far as I am concerned, the last. Gershwin's piano Concerto we have heard before; we heard it again. Music by Aaron Copland saved this evening; *Appalachian Spring* is a wonderful score. It is one of the very, very few orchestral works that speak for the diverse, exuberant characters that make up the real artistic America. Copland is not afraid to be American and he revels in it with a flow of real inspiration and a phenomenal orchestral touch. Colin Mason has suggested that, in his inspiration and in his craftsmanship, Aaron Copland compares with Benjamin Britten. I would add that, though very much less prolific, Copland's intense concentration of ideas reveals a richer appreciation of life and experience. Howard Mitchell, a countryman of Copland's, conducted.

Space allows me to say little about what remains. The BBC Symphony Orchestra, with Ilona Kabos and Rudolf Schwarz, gave performances of Tippett's piano Concerto which brought Manchester audiences nearer to the realization that the heart and soul of English music is in good hands despite the passing of their loved ones, Holst, Delius, Elgar and Vaughan Williams.

Of visiting performers, Hans Richter-Haaser made the greatest impression in Brahms' second piano Concerto. One perhaps does wrong to pontificate on a single performance; but nobody could play this, of all works, with the power and the art that Richter-Haaser exhibited unless there were greatness in him. Berl Senofsky in the Brahms violin Concerto was absolutely impeccable in all elements of time and timbre; but—where to search for the inner truth of music?—there was no tension, only sweetness. Oliver Vella

must be mentioned for his wonderfully realized cello solo in the Hallé's outstanding *Don Quixote*.

If I may be permitted a rapid, miscellaneous commentary on other matters I would:

thank the Hallé for wonderful performances of *Daphnis and Chloe*, and the Schubert "Great C major", and ask that both these works now be rested in favour of practically anything.

beg that the library of programme notes be burned. They are out of date; musicology changes because it is in the nature of music that assessments and tastes change and we (critics especially) learn daily more than we used to know. So could audiences—if they were helped.

admit that *The Messiah* must be given every year, but beg the Society to adventure a little amongst choral music other than that of the last few seasons.

request Sir John always to put in as many Rossini overtures as he can. No conductor plays them so beautifully.

By the tokens of his post-tour performances one has the impression that Sir John Barbirolli came back from the U.S.A. a man refreshed. If he gained from his three months abroad, now presumably to be a regular thing in the middle of the season, so much to the good. I am not sure if it can be said that the effects of his absence from the few concerts he otherwise would have led has been alleviated by this season's visitors. From overseas came Mitchell, Kempe, Horenstein and Silvestri to the critical mid-week audiences; these audiences now know that there must be conductors better than these visitors up and down the world and, further, that their more or less resident *maestro* is certainly amongst them.

J. B.

Film Music and Beyond

THE CASE OF DR. LAURENT

JEAN-PAUL LE CHANOIS has written and directed a remarkable film around the new method of natural and painless childbirth. The climax is the actual showing of a birth in these revolutionary circumstances, and I do not think that any sane person can escape the elemental impact of the sequence: this is the cinema at its best, at its most realistic—as opposed to its pathetic attempts to imitate art. What I don't understand is why the film should have been stigmatized with an "X" Certificate; I should have given it a "U" one. I don't know where you learnt the facts of life; I myself was pretty fortunate in that I had all my questions answered as they cropped up, and I can only say that if this birth sequence had been shown to me by way of illustration, I should have saved myself a lot of supplementary questions and should have experienced, early on, the mystery of life as I experienced the mystery of art.

The only conceivable reason I can see for an "X" Certificate is the music, which threatens to cheapen the experience. Joseph Kosma is a reputable composer in all conscience, though he is better known amongst ballet experts than amongst musical people—and even though you don't know how kitschy a dominant seventh can get before you have heard it in D Kosmajor. It is in this key that the surprising title march unfolds—surprising as a march, that is, until you discover, at the other end of the film, that it signifies the march of the embryo on the way to painless birth. This of all films should have been without music. As it is, music and film have entered into a negative symbiosis: the music degrades the life of the film, and the film degrades the art of music.

H. K.

Concerts and Opera

THE DRYDEN-DAVENANT-PURCELL TEMPEST

Old Vic, 10th June

Score edited and conducted by John Lambert

THE age of senile impotence; of remembering, with youthful enthusiasm, the most insignificant details from one's culture's youth; of investing them with intense, illusory significance; above all, of wanting to recount them at the least provocation, such as a birthday, an anniversary. . . .

The fact is that this Disenchanted Island is disastrous rubbish, that the newspaper ode to Purcell ("Great Music by Purcell in 'Tempest' ") is guilty good boy's hot air, to none more harmful than to the real Purcell; and that the whole thing should never have been done, *pace* Professor J. A. Westrup's encouraging introduction in a Sunday newspaper which, in its capacity as a psychological dope, is the highbrow's counterpart to *The News of the World*.¹

"The Fairy Queen" presents a peculiar problem. Present-day producers prefer to offer 'A Midsummer Night's Dream' as Shakespeare wrote it and are naturally reluctant to replace it by a Restoration pantomime. The same is true of 'The Tempest'. For that reason the forthcoming production of this work at the Old Vic should be unusually interesting."

We have arrived at the moribund stage where the vital reason why one should revive something is that there have been vital reasons not to revive it. An immense past stretches behind us, an immense future before us, partly mapped by our great composers but little explored by our small performers. Besides, everything costs money, and this ridiculous production must have cost a lot. In the circumstances, *ceteris paribus*, our duty is to the future. Other things being equal. If this *Tempest* really contained "great music by Purcell", I should be the last to propose the performance of dim music by Heinrich Puphausen instead.² But the fact is that the Purcell part of the score only reaches a few great moments. The editor has filled out the musical space with some of the music Matthew Locke wrote for the Shadwell production, including a descriptive F major piece on the opening tempest, which gets the wider harmonic structure, such as there is, into difficulties. The Purcell part of the score? May we assume, then, that the score is by Purcell? I think we may, for those few moments do seem characteristic. But our understanding of them does not in any way depend on their integration with the action, and the worth-while music which this score contains can be performed well within half an hour, whereas the present production was interminable.

Nor, for most of the time, was it really possible to take in the music, suffer as one did from an acute traumatic neurosis produced by the noises on and below the stage, where an "orchestra under the management of the Royal Philharmonic Orchestra" misbehaved to an extent legally denied to all citizens except musicians. Among the singers, only Edgar Fleet (Aeolus) gave in some respects an outstanding performance, with *melismata* and *colorature* which were articulated and shaped as if a good instrumentalist tried to

¹ "The Greatest English Composer", in *The Observer*, 7th June, 1959. In psychoanalytic terms, the difference between *The News of the World* and *The Observer* is that the former dopes the id, while the latter dopes the primitive superego. The id-gratification is the more realistic, because it is not accompanied by an illusory sense of achievement. This reflection is not, of course, one upon the intrinsic merits of Professor Westrup's article.

² The question may be asked whether the Old Vic could have done anything new and musical instead. But that is not the point, not the whole of it anyway. The "instead" must refer to the reception as well as the production end. The most overt symptom is the press, indeed this very notice. It is my duty to report on this unusual event. It would have been artistically preferable if events had made it my duty to report on something else instead. At the same time, it is a question not only of journalistic space, but also of the cultural public's time- and brain-space. Everyone who went to the Old Vic should have done something else instead. The theatre was full on the second night; people were cultivating themselves. But our culture is under-educated because it is over-cultivated.

conjure up vocal associations—an ideal approach in principle. Otherwise, silence is the most profitable criticism. But attention must be drawn to the press notices, none of which gave any inkling of the fact that musically, most of the show was below criticism. Over-cultivated and under-educated.

The *continuo* was realized by that gifted musician Thea Musgrave, on whose string Quartet of 1958 (publ. Chester, 1959) I may have something to say in a future context. Wherewith I have succeeded in concluding this review by referring to something new instead.

H. K.

KING ARTHUR

It would be nice to report that one of the Purcell semi-operas had made its mark during the Purcell-Handel Festival, but the performance of *King Arthur* in concert form in the Royal Festival Hall on 17th June drew attention to the problem of obtaining a satisfactory performance of any of these works outside the theatre. On its credit side was Alfred Deller, whose style is pre-eminently Purcellian (and it is as well to realize that there is a distinctly Purcellian vocal style), Heather Harper and Alexander Young; the other singers, Enid Simon and Owen Brannigan, sang pleasantly but without the intense definition of line and syllable that Purcell demands. There was some good (but also some routine) work at the harpsichord from Charles Spinks, and some fine, rhythmically taut, singing from the BBC Chorus as well as tense, idiomatic playing from the Goldsborough Orchestra. Nevertheless, the performance lacked atmosphere and fantasy. Purcell's intentions disappeared for numbers on end behind a vague, cantata-shaped cloud. This was not the fault of Stanley Pope, who conducted, though we could think of conductors with a stronger natural sympathy to the work's style, or of Marius Goring, who linked the musical sections of the work with a commentary (written by Louis MacNeice) which at times aggravated the difficulty of taking the work's dramatic postulates with the necessary seriousness. One is even disinclined to blame Mr. MacNeice, although he indulged in very mild jocularities.

In the final analysis, the fault is Purcell's, for contributing intensely theatrical music to a drama that cannot stand up to modern dramatic ideals.

The music is beautiful, fantastic and devoted to the object of illustrating action. Whilst only the deaf would fail to melt to a good deal of the music of *King Arthur*, outside the theatre it is beauty in the abstract, linked to trivialities of verse and sentiment. A vigorously histrionic, imaginative performance might have succeeded where the devotion and piety expended in the Festival Hall failed. Finally, of course, *King Arthur* is not the sort of sublime junk shop that makes *The Fairy Queen* fascinating in any conditions; it has not the variety and range to compensate musically for the lack of dramatic action. One might as well give a concert performance of *Carmen*.

Before Purcell's quatercentenary, we may devote some of our leisure moments to certain necessary tasks: the first is to obtain some recognition of the fact that when Purcell wrote for the stage, he wrote intensely histrionic music that demands all the concomitants of stage performance; great theatre music is necessarily theatrical. Another is to extract from the huge folios of the Purcell Society collected edition good, handy, cheap and practical editions of the choral and theatre works. The sad fact about the present celebrations is that now they are ending Purcell is still a great composer in the abstract, honoured almost everywhere but in performance.

H. R.

NEMO CONCERTS

No. 3 of Three Career Promotion Concerts for Younger Artists

Leighton House Art Gallery

3rd July

WHAT are the newspapers doing? There they go, our two leading ones, to the Wigmore Hall week in, week out; and regardless of what they are offered, they write about it—

no matter whether an incompetent agent has taken on an incompetent artist, or whether some fool of means who plays the piano is prepared to pay for the public applause of his in-laws.

In his speech on behalf of Nemo Concerts, Edmund Rubbra bitterly and rightly complained of the critics' neglect, pointing out that if this organization, this young artists' opportunity to communicate had existed in his own youth, he would have had it a great deal easier. But both the Society and Dr. Rubbra himself are mistaken if they think that "*nemo*" means "no name". The word is a contraction of "*ne*" and "*homo*" (old form of "*homo*") and means, of course, "nobody"—a most unfortunate title for this venture; let it be changed at once.

I could not hear the whole concert and do not wish to single out any particular performance on what would thus be arbitrary grounds. But the idea of linking young artists to audiences has our enthusiastic support, even though I personally am not altogether sure by what criteria performers are chosen for these promotion concerts. Anyhow, let me, for a moment, be rude to our younger artists—more especially to the marked talents among them, and for purely educational purposes: most of you are better than your teachers, which is why you play so badly.

H. K.

GLYNDEBOURNE

Idomeneo, 8th June; *Rosenkavalier*, 9th; *Fidelio*, 15th July; *Cenerentola*, 16th; *Figaro*, 29th

EVERYONE who has heard sufficient of Glyndebourne to know that it is neither race course, zoo nor *primarily* a fashion parade, must also have heard that Glyndebourne is unique and may even have wondered why. That it may justly be described in civil service jargon as a cultural monument must not be made an excuse for the ignorant to assume that it is dull, although, of course, it may be, and sometimes is.

Glyndebourne is unique because it always tries to put first things first. Other opera managements may or may not do this, and the reader will be able to compile his own order of merit in this respect according to his experience and travels. Not even Glyndebourne, however, has been able to present an unbroken chain of unqualified successes and of the five productions I saw this year *Idomeneo* certainly, in the words of the schoolmaster, failed to reach the required standard for a variety of reasons. What it boiled down to was, I think, that the management and one of the principal singers were bored with the piece. Professor Ebert had fiddled about with his established production and made several alterations which struck me as alterations for their own sake and did not further the dramatic effect in any way—in some cases quite the reverse. John Pritchard conducted for the most part as if he could have cared very little less and Richard Lewis "got through" the part of Idomeneo in a manner from which the old fire and zest had departed and in an approximation to the Italian tongue which was eccentric even for Glyndebourne. Sylvia Stahlmann (Ilia) had something of a personal triumph in an otherwise depressing evening and capped it by rescuing the third act quartet at a point where Pritchard had hopelessly lost it. Otherwise William McAlpine (Idamante) sang well without ever looking at ease on the stage and Angela Vercelli did all that is possible with the futile part of Electra. For me the inherent nobility of much of the music of *Idomeneo* more than counterbalances the work's obvious weaknesses, of which perhaps the most serious is intermittent physical inertia. When this characteristic spreads to the orchestra pit boredom is the inevitable result.

Why the Glyndebourne management should have chosen to stage *Rosenkavalier* completely defeats me. The opera is conceived on too large a scale for the Glyndebourne auditorium, the size of orchestra which Strauss prescribes will not fit into the Glyndebourne pit and the piece can be seen regularly almost everywhere performed to varying standards of excellence: while there are several better operas of Strauss, hardly to be seen at all, which would suit the Glyndebourne resources much better. In effect the excellent performance redeemed what I still regard as an obtuse choice. It is a truism that actors cannot sing and singers can very rarely act, but Régine Crespin acts so well that she

barely needs to sing yet sings well enough to portray the Marshallin on voice alone. The result, in act one especially, was an unique experience which drew from *The Times* one of the stupidest notices that can ever have been published in a responsible newspaper. Elisabeth Söderström was exactly right as Octavian, as was Anneliese Rothenberger as Sophie. But the trouble, as always, concerned Baron Ochs. Oscar Czerwenka saw and played the part as basically broad and common—very broad Viennese and about as crude as could be. I suggest that this is entirely the wrong approach because the opera already has sufficient intrinsic vulgarity for two, which can best be camouflaged by aristocratic production. This was not Czerwenka's view, nor, presumably, Ebert's; but it may have been Leopold Ludwig's who drew the most finely polished playing of this year's Glyndebourne season from the Royal Philharmonic Orchestra. On balance, however, this was an artistic success which may be difficult to repeat.

Any conscientious and reasonably skilful attempt to stage *Fidelio* is bound to be of interest and may be a shattering experience. This production, by Günther Rennert, just missed the latter category for two principal reasons: that Kim Borg's Pizarro was little more than a cardboard villain and that Vittorio Gui failed to kindle Beethoven's always smouldering score until we reached Florestan's famous aria. Gré Brouwenstijn radiated the maximum tension from the part of Leonore, thereby occasionally lapsing from true intonation in what she probably felt was a good cause, and Mihaly Szekely presented a character study of Rocco which must have been invaluable to every student of opera, young and old, who had the wit to appreciate it.

Of *Cenerentola* there is little to add to what I wrote of the 1952 and 1953 productions, except that this year Peter Ebert took over what had been his father's responsibility and that Silvana Zanolli, Miti Truccato Pace and Teresa Berganza succeeded Alda Noni, Fernanda Cadoni and Marina de Gabarain. The men remained as before and Vittorio Gui produced all the old sparkle—perhaps even a little more.

In *Figaro* the management's general intention was to repeat the success of last year. But through illness, accident and indisposition the plan fell apart and what we were eventually given was something rather different. Peter Maag directed a neat, tidy and efficient performance while just missing the warmth of Hans Schmidt-Isserstedt's interpretation, and the impression that remained was therefore rather smaller in scale than last year's. But within this smaller framework most of the detail unobtrusively found its proper place. Carlos Feller, replacing Geraint Evans, was an aggressively dramatic Figaro without much distinction of voice: Elisabeth Söderström excelled in "Deh vieni non tardar", but was otherwise an aristocratic rather than earthy Susanna, and Szekely, who had been so impressive as Rocco, had no individual light to throw on the part of Bartolo. Michel Roux, on the other hand, repeated his magnificent Almaviva and Pilar Lorengar brought far more to the part of the Countess this year than last. Hugues Cuenod was himself as Basilio and, on the first night at least, Josephine Veasey was a nervous Cherubino.

G. N. S.

HANDEL FESTIVAL IN HALLE

THE eighth annual Handel Festival in the city of Halle, the composer's birthplace, took on added significance in this the two hundredth anniversary of Handel's death. A ten-day programme was organized by a national committee of East Germany (German Democratic Republic) and was supplemented by a musicological congress dealing with various aspects of the master's works.

Of particular interest were the performances of four rarely-heard operas: *Admeto*, *Ariodante*, *Poro* and *Julius Caesar*. *Admeto* (first performed in London in 1727) is based on a bastard version of the Greek Alcestis myth. Handel's librettist, whose name is not known, derived his text from a play by Aurelio Aureli, who in turn took his point of departure from Euripides, adding new episodes and characters and changing the story to suit the taste of his time. The result is a typical baroque plot of intrigues, jealousy, duplicity and the corresponding complications.

The score of *Admeto* contains some powerful and moving music and—it must be admitted—a certain amount that is less inspired, even downright routine. In a doubtless well-meaning attempt to inject life into the action stage director Rückert and conductor Margraf, who achieved excellent results in *Ariodante* and *Poro*, turned here to exaggerations that proved to be disturbing rather than helpful. When a Trojan princess for instance, is slapped on her posterior portion in order to "popularize" the production, that is going too far. And when the *tempi* are distorted, the accents exaggerated and the phrasing broken in the interest of "selling" the music to the audience, much more is lost than is gained. Admeto's villainous brother was such an obvious villain, singing (figuratively) through clenched teeth and grimacing much in the manner of the silent movies. Some of the stage business was also without clear motivation; why, for example, should Alcestis suddenly go down on her stomach to sing that Admeto will always be true to her? The scenes with the least amount of stage business were on the whole the most effective (e.g. Antigone's ravishingly beautiful aria in the scene of her first meeting with Admeto). Here Philine Fischer, a splendid singer by the way, simply stood still and sang—with excellent results.

The overplaying and "spelling-out" of every dramatic situation is a logical, perhaps inevitable, result of the "realistic" theory of art which prevails in all countries within the communist sphere of influence. According to that theory, anything approaching the abstract, any form of mysticism or any aesthetic stylization, is connected with alleged western decadence and "formalism" and is rigidly excluded. This fundamental doctrine manifests itself in a great many ways. Stage sets are as close an approximation to "nature" as *papier maché* will allow (just as paintings are essentially photographic, with no "nonsense" added). The fundamental fallacy here, of course, is patent. Since a *papier maché* tree can never be so constructed as to convince one that it is a *real* tree, the discrepancy between "reality" and make-believe is only exaggerated when one sees a poor imitation of the real thing.

The "realistic" principle also leads to the attempt to "popularize" art and make it available to the masses. Hence the exaggerated gestures, the occasional ill-advised horseplay and the over-simplification of motives and action. On the positive side, however, the realistic concept results in trying to fill every minute with significance. Thus the recitatives, which in many productions are rattled off perfunctorily, were sung in Halle with meaning and expression.

Ariodante, composed eight years after *Admeto*, is a superior work in every respect. The plot is less abstruse and more universally appealing in its sharply-delineated story of a great love which is almost, but not quite, destroyed by treachery and treason. (It is comforting to know that the end of all Handel operas will be a happy one.) Not only the more human story but also the score itself is responsible for the greater sweep and breadth of *Ariodante*. Through the intensity of the musical utterance Handel succeeds here in achieving what the baroque opera all too seldom achieves: convincing character delineation and dramatic plausibility. In such numbers as the "mad scene" he has written truly timeless music that transcends operatic convention.

The strong impression made by *Ariodante* was due as well to the excellence of the guest performance by the Berlin State Opera. It would be unfair and unrealistic to expect the Halle Opera, with its limited resources, to equal Berlin's standard. But the comparison of the two companies made one point clear—namely, that Handel's operas demand top singers in order to be completely effective. The Berlin Opera had several such, headed by Sona Cervena, who was superb as Dalinda—a fine actress with a lovely alto voice and a remarkable technique. Gerhard Unger (*Ariodante*) and Jutta Vulpius (*Ginevra*) deserve mention for their fine performances.

Julius Caesar was less successful than any of the other operas; the stage direction and voices of the Halle Opera left much to be desired. *Poro*, on the other hand, also a local production, was gripping and exciting. This opera, the first of Handel's to use a text by Metastasio, contains magnificent music; and the performance was of high quality. Much credit is due to the singers Günther Leib (*Poro*), Werner Enders (*Alexander the*

Great) and Philine Fischer (Mahamaya) as well as conductor Horst-Tanu Margraf and stage director Heinz Rückert. Here there can be no doubt that the avowed intent of bringing Handel to the people was achieved, for *Poro* has been running since 1956 and has had over fifty sold-out performances to date. The tale of intrigue and jealousy between a Persian king and queen is lifted out of the petty and banal by the noble figure of Alexander the Great, who endows the story with a higher ethical significance, foreshadowing the figure of Sarastro in Mozart's *Magic Flute*.

In addition to the operas, the oratorios, *The Triumph of Time and Truth*, *Belshazzar*, *Judas Maccabaeus*, *L'Allegro* and *The Messiah* were heard, as well as several concerts related directly or indirectly to Handel. The Soviet Union was well represented by the pianist Tatjana Nikolajewa, the violinist Michail Waiman and the splendid Academic State Chorus, which sang some Handel, many Russian folksongs and ten choral poems by Shostakovich. From England came the Deal and Walmer Handel Choir for a performance of *L'Allegro ed il Pensieroso* as well as the Deller Consort from London. The concert of sixteenth- and seventeenth-century music by this group marked one of the high points of the Festival.

A concert of contemporary music played by the State Symphony Orchestra of Halle under Horst Förster included works written especially for the occasion. Gerhard Wohlgemuth's *Variations on a Theme of Handel* were outstanding for the vitality, invention and technical mastery they displayed.

The musicological congress was concerned less with technical and stylistic than with sociological and ideological aspects of Handel's music and personality. Repeated reference was made to Handel's alleged position as a front-line fighter in the ever-continuing social revolution. Stress was also laid on the inherent "optimism" and the "progressive" qualities of his works, as well as their close connections with folk music and their outspoken message of peace and justice. All these characteristics contribute to the "new picture" of Handel which is gradually emerging and which is of special interest in the new social order.

A great deal of credit is due to the Handel Committee of the DDR and other organizers of this year's Halle festival—above all Professor Walther Siegmund-Schultze, who was responsible for its smooth functioning and was the *spiritus rector* of the occasion.

HOLLAND FESTIVAL

THE Holland Festival, continuing its policy of presenting each year a certain number of "neglected masterpieces", brought out Joseph Haydn's *Il Mondo della Luna* in a new, authentic arrangement by H. C. Robbins Landon. This was the first time this piece has been heard in anything like its original form since Haydn composed and then revised it for the Esterházys in the 1770s, and the present *Urfassung* was arrived at not through the reversion to a single, definitive score but through the scholarly and intelligent collation of several eighteenth-century sources.

The result is a thoroughly pleasant rococo opera that constitutes a welcome addition to the repertoire. The libretto, based on Goldoni's *dramma giocoso* bearing the same title, is an amusing combination of satire and good fun that often verges on nonsense. The score displays many characteristics of Italian opera of the period (Piccinni, Sacchini, *et al.*) but surpasses the majority of them in its musical content.

Much depends here upon the performance, and the international cast assembled specially by the Holland Festival did it full justice. Luigi Alva was an excellent Ecclitico, and Marcello Cortis kept the audience in stitches with his discreet clowning as the duped father. Mariella Adani and Bruna Rizzoli sang the roles of the two sisters and Biancamaria Casoni that of the maid. The singing was, as it should be, in Italian, the language in which Haydn composed the charming piece. Particular credit is due to the Netherlands Chamber Orchestra, conducted by Carlo Maria Giulini, for the impeccable and spirited accompaniment.

Puccini's "*Trittico*" was produced with an international cast in which Italian singers predominated. As usual, *Suor Angelica*, the middle piece, proved to be the fly in the ointment. It is a thoroughly ineffective, tiresome work which always makes the evening much too long and drives many of the audience away, so that they miss the best piece Puccini ever wrote: *Gianni Schicchi*. The performances of all three one-actors were excellent. J'ildegard Hillebrecht as Giorgetta in *Il Tabarro* and Paolo Gorin as Gianni Schicchi deserve special mention. Arrigo Guarnieri conducted the Netherlands Opera Orchestra.

Janáček's gloomy but powerful *Katja Kabanova* was also produced especially for this year's Festival. The story itself, with its Ibsen-like pathos and primitive psychology, seems very much dated today—the story of a young wife who kills herself because she has betrayed her unlovable husband. But the music more than atones for this defect; Katja's confession-monologue in the last act is one of the most powerful solo passages (it is not really an aria) in 20th-century opera.

Four of the principal singers, headed by Libuse Domaninska, who was magnificent in the title role, and the conductor Jaroslav Krombholc came from Prague; the rest were Dutch. As a compromise the piece was sung in German. Ivana Mixova, as the carefree, rebellious Varvara, and Beno Blachut and Viktor Koci as the girls' lovers, gave excellent account of themselves. Mimi Aarden deserves special mention for her portrayal of the heartless, unbending mother-in-law, who represents Old Russia in the drama of moral conflict between the ancient and the new orders.

To the unbounded joy of all Amsterdam ("everybody" was there) Maria Meneghini Callas appeared in one of her famous one-woman shows. As usual she sang four arias, which were interspersed with three overtures, conducted by her regular partner, Nicola Rescigno. Most of the audience had come to see more than to hear the great *diva*, and they got their money's worth. She was a fascinating figure indeed as she tripped up and down the long stairway in the Concertgebouw, aided and abetted by the ranging spotlights. Tons of flowers were brought on, and the audience went wild at the close of the concert. Cherubini, Verdi and Bellini wrote the script for this highly successful production in Calla-Vision.

SALZBURG SUMMARIZED

FOUR operatic "novelties" were included in this year's Salzburg Festival. The "absolute" novelty was the world première of *Julietta*, by the young Berlin composer Heimo Erbse. It cannot be said that this first attempt at a full-scale opera was an unqualified success. Despite some witty passages—particularly the "farewell" ensemble which brought act I to a close—the piece became monotonous and repetitious.

Erbse bit off more than he (or almost any other composer, for that matter) could chew in trying to construct an entire opera on parody, satire and sarcasm. Doubtless this noble, albeit ill-advised, intention accounted for the conglomeration of various styles, from Offenbach over Borodin to Stravinsky, which should have produced a funnier effect than it in fact did. And the composer's desire to be his own librettist also led him down the primrose path. His adaptation of Kleist's short story, *The Marquess of O . . .*, was dramaturgically maladroit, and the actual text was no less so.

Gluck's *Orpheus and Euridice*, staged by Oscar Fritz Schuh with *décor* by Caspar Neher and conducted by Herbert von Karajan, was in many ways impressive. Giulietta Simionato sang the role of Orpheus in a *bel canto* style that left little to be desired. Sena Jurinac was a splendid Euridice, and Graziella Sciutti's Amor was satisfactory, although her voice was a bit too sharp and "edgy".

The puzzling thing about this performance, however, was the question of length. Karajan went through the piece (without interval) in the record time of a little over an hour and a half. This undue celerity was traceable in part to the generally fast *tempi*. The "Chorus of Blessed Spirits", for instance, was faster than I have ever heard it, and much too fast to suit my particular taste. In the performance I heard, moreover, singers

and orchestra were not together, but I am told that this was an exception to the rule. Apparently, however, Karajan had used the blue pencil liberally to construct a "Salzburg" version, which incorporated parts of the "Paris" version of Gluck himself. In this instance, however, such "tampering" can be justified by the fact that a great deal of this uneven score can be extremely tiresome for modern "space-age" audiences.

Having heard the excellent Holland Festival performance of Haydn's *Il Mondo della Luna*, I was hard put to it to recognize this charming work in the thoroughly mediocre, heavy-footed performance it was given in the Landestheater. Quite apart from the execution (to be understood in both its connotations), the re-arrangement of numbers served only a negative purpose.

This year's new Strauss production was the rarely-heard *Schweigsame Frau*—a moderately amusing piece and a somewhat less than middling score. It was the superb staging by Günther Rennert and Teo Otto and the spectacularly good performance that made the evening thoroughly enjoyable. Karl Böhm conducted, and the magnificent cast included Georgine von Milinkovic, Hilde Güden, Fritz Wunderlich and Hans Hotter who sang better than I have heard him sing for some time.

Finally, mention should be made of the matinée concert which marked the first appearance of Dimitri Mitropoulos since his illness of the past winter. The Austrian composer Franz Schmidt's choral work, *The Book with Seven Seals*, constituted the entire programme; it is a long, uneven piece, which Mitropoulos conducted magnificently. The Vienna Philharmonic Orchestra joined with the audience in giving him a seemingly endless ovation.

SALZBURG CONGRESS

"OPERA and Ballet in Television and Film" was the subject of a seven-day congress held in Salzburg under the joint auspices of the International Music Council of UNESCO and the Austrian Radio-Television. Over one hundred participants, representing 23 countries on four continents, wrestled with the knotty problems involved in the adaptation of these old forms to the exigencies of twentieth-century technique. The many films and telefilms that were shown demonstrated all too convincingly that most of these problems are still far from being solved. There was, in fact, pathetically little progress to be noted during the three years that have elapsed since the first congress of this kind, held under the same auspices and in the same city. This only serves to underline the fact that the production of opera and ballet for TV (the accent was on this medium) is an extraordinarily difficult undertaking. Monsieur Julien, newly-appointed director of the Paris Grand Opera, felt that opera on TV is under all circumstances doomed to artistic failure, that it can at best be a "reportage". In a congress composed principally of men and women directly connected with TV this extreme standpoint naturally found little direct support, but the general atmosphere was noticeably less optimistic than that of 1956.

The scepticism and the severe criticism which most of this year's viewings provoked may well, indeed, prove to be the most important result and justification of the congress. If one can profit from the errors of others, then everybody should have learned a great deal about what *not* to do and should have developed a healthy modesty, which under the circumstances is more likely to yield results than is the smug satisfaction displayed by some of the organizations represented.

The excellence of one or two of the BBC contributions was, after all, only comparative. True, they were marked by a welcome restraint, such as was totally absent in the RAI's *Le Campane*, a filmed TV opera detailing in a nauseatingly realistic way the last hours of a trapped submarine crew and adorned with cheap, post-Puccini music. In other pieces, such as *Rigoletto*, the Italians demonstrated conclusively that the kind of realism typical of films is entirely unsuitable when applied to filmed or televised opera. The Russian film of Tchaikovsky's *Eugen Onegin*, though prettier to look at, only confirmed this conclusion.

If the attempts at televising repertoire operas left one unsatisfied and sometimes angry (as in the case of the Czech and West German mutilations of Mozart's *Don Giovanni*), the showings of new works written especially for TV were almost equally disappointing. The Austrian composer Paul Angerer's *Passkontrolle*, winner of the city of Salzburg's international competition, had a banal, pseudo-psychological story, in which Death appears in a railway station disguised as a newspaper seller; the music itself was too sheerly illustrative to qualify as opera. By practically unanimous consent the best new work shown was Heinrich Sutermeister's *Serephine*, in which the musical substance more than compensated for the uninspired staging and the rather precious story and underlined the point that opera is first and foremost music, whether in the theatre or on the screen.

E. H.

BAYREUTH REVISITED

Lohengrin, 15th August; *Tristan und Isolde*, 16th; *Der fliegende Holländer*, 18th

OLDER readers may remember a set of records (Telefunken SKB 2049/53) of excerpts from *Lohengrin* made at Bayreuth in 1936 and greatly prized by Wagnerians everywhere in the years immediately before the last war. Heinz Tietjen was the conductor, Maria Müller the Elsa and Franz Völker Lohengrin, and although the total playing time of the entire issue ran to a mere forty minutes this proved enough to emphasize Tietjen's mellifluous approach to Wagner's beautiful score—and I suggest that *Lohengrin* and the *Siegfried Idyll* are his most musical works—and the records confirmed me in my determination to experience Bayreuth at first hand, though I did not then know that this was not to be until 1951.

Returning to Bayreuth this summer after a break of five years, I was intrigued and even vaguely thrilled to discover that Heinz Tietjen, though now a veteran of 78, was to take charge of *Lohengrin* once again. Now every perceptive foreign musician visiting Bayreuth is invariably subject to the same overwhelming impression of the sheer beauty of the orchestral sound and on reflection he marvels afresh, or should do so, at the genius of the architect. Of course conductors are not all uniformly successful in extracting this particular brand of tonal magic from Richard Wagner's highly individual theatre, but of those I have heard—Karajan, Knappertsbusch, Keilberth, Clemens Krauss, Furtwängler (Beethoven ninth Symphony), Jochum and, this year Sawallisch and Tietjen—the last named provided the greatest revelation with Knappertsbusch as his closest rival (the case of Furtwängler cannot really be included in view of the very different tonal character of Beethoven's music). This is the more remarkable because just recently a substantial part of the old wooden structure has been replaced by brick which one would expect to 'harden' the acoustic quality. Here expectation was borne out in *Tristan* and *Holländer*, for in neither piece was Sawallisch able to maintain vintage Wagnerian tone.

To revert to *Lohengrin*. This was quite simply the finest interpretation I have experienced. Tietjen was able at will to secure a silken sheen on the tone of the string playing and did so for page after page, particularly in the last act. This surely would have been the ideal opportunity to include the second part of Lohengrin's Narration, with choral commentary, which is customarily omitted and which I have never heard in the theatre. Among the singers Rita Gorr (Ortrud), Elisabeth Grümmer (Elsa) and Eberhard Waechter (Herald) were outstanding; Sandor Konya (Lohengrin) started out of tune, mostly flat, and contributed some curious sounds to the famous quintet, but redeemed himself handsomely in the last act. Theo Adam (Heinrich) has greatly improved in the five years since I last heard him, but Ernest Blanc (Telramund) was no adequate substitute for Hermann Uhde. Wieland Wagner's deliberately stylized and fundamentally static production blended well with Tietjen's lyrical interpretation of the music and for once the second act did not seem too long.

For me *Tristan und Isolde* is always fatally spoiled by what Tovey called its "Tristanesque longueurs": notably from the rise of the curtain to the first entry of Tristan and from the beginning of act three until the arrival of the ship. Without going the whole

way with those who maintain that the essence of the work is to be found in the famous prelude—further than which there is therefore no need to enquire—I have still to see a convincing performance of the piece and am tempted to suggest that it cannot be done. Undramatic operas, e.g. *Idomeneo*, *Parsifal*, *A Village Romeo and Juliet* and the first and last acts of Pfitzner's *Palestrina*, are very difficult, if not impossible to produce unless they possess some individual overriding quality which can be projected before the audience and which will lead the audience to forget that what they are witnessing has really little or nothing to do with orthodox theatre. Readers who are familiar with the four works just mentioned will, I hope, agree that each has in fact some intrinsic power of fascination to counterbalance what we may perhaps describe as its comparatively lengthy vistas of dramatic ineptitude. In *Tristan*, it seems to me, Wagner's dramatic instincts, usually so positive and cogent, for once failed to quicken his narrative, with the result that the normally receptive rabbit—in this case your reviewer—remains unfascinated and obstinately declines to be drawn from the hat. However, Wolfgang Windgassen (*Tristan*) almost redeemed the third act with a wonderful combination of singing and histrionics and Birgit Nilsson made a superb Isolde until she became tired and began to hoot. Jerome Hines (Marke), Frans Andersson (Kurwenal) and Grace Hoffman (Brangäne) were all impressively lucid and musical. Wolfgang Wagner's production was undistinguished, in part at least because he kept the stage so dark as to be indistinguishable, and, in a generally musical interpretation of the *at times* wonderful score, Sawallisch occasionally seemed as bored with its flabby repetitions as was your reviewer. Certainly he elicited no sound of the quality we had from Tietjen in *Lohengrin*.

I do not know what precedent there may be for playing the *Holländer* with two intervals! But I have long regarded it as imperative to take the piece straight through and thus make the most of Wagner's concept which in this instance shows a high order of dramatic power and theatrical insight. It might have been possible to condone Wieland Wagner's vivisection if, in mitigation, he had offered a first-class, fully integrated dramatic production. But this was not to be. Having devised an effective first appearance of the Dutchman's ship, he then abandoned his unequal struggle with the techniques of theatrical mechanics, for the Dutchman merely walked on to Daland's ship and the *dénouement* was not even attempted. Fritz Uhl (Erik) was good, as in general were the chorus and orchestra under Sawallisch. But Otto Wiener had neither the voice nor the stage presence for the Dutchman, Astrid Varnay was disastrously miscast as Senta and Josef Greindl, with very little voice, played Daland as the sort of low comedian one hopes not to see in a provincial music hall. I was told that earlier performances with George London as the Dutchman and Leonie Rysanek as Senta were better; I hope they were.

MUNICH

Arabella, 19th August; *Cosi fan tutte*, 20th; *Elektra*, 22nd; *Ariadne auf Naxos*, 23rd

THE Bayerische Staatsoper under the general direction of Professor Rudolf Hartmann has an enviable reputation for maintaining a high standard of interpretation, production and performance. It also has some specialities, of which *Arabella* is one that every Straussian should make a point of seeing. Then slowly the opera-going public might transfer its allegiance from *Rosenkavalier*, which disintegrates after the presentation of the rose, to *Arabella* which maintains life to the end without ever resorting to the vulgarity which permeates so much of the more popular work. This particular performance was remarkable primarily for some sensitive and finely balanced orchestral playing under Keilberth, though a little less distinguished in the last act than in the first two, and for a new interpretation of the part of Mandryka from Fischer-Dieskau. In fine voice, he portrayed Mandryka as gauche and awkward at first, gaining confidence as he became used to the company and its *milieu*; the result was interesting and, I think, in the end valid, though some lines were thrown away and, for example, "Ich habe eine Frau gehabt" sounded so casual that one wondered if he really had! Lisa della Casa, as always, was

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Lohengrin, 15th August; *Tristan und Isolde*, 16th; *Der fliegende Holländer*, 18th

OLDER readers may remember a set of records (Telefunken SKB 2049/53) of excerpts from *Lohengrin* made at Bayreuth in 1936 and greatly prized by Wagnerians everywhere in the years immediately before the last war. Heinz Tietjen was the conductor, Maria Müller the Elsa and Franz Völker Lohengrin, and although the total playing time of the entire issue ran to a mere forty minutes this proved enough to emphasize Tietjen's mellifluous approach to Wagner's beautiful score—and I suggest that *Lohengrin* and the *Siegfried Idyll* are his most musical works—and the records confirmed me in my determination to experience Bayreuth at first hand, though I did not then know that this was not to be until 1951.

Returning to Bayreuth this summer after a break of five years, I was intrigued and even vaguely thrilled to discover that Heinz Tietjen, though now a veteran of 78, was to take charge of *Lohengrin* once again. Now every perceptive foreign musician visiting Bayreuth is invariably subject to the same overwhelming impression of the sheer beauty of the orchestral sound and on reflection he marvels afresh, or should do so, at the genius of the architect. Of course conductors are not all uniformly successful in extracting this particular brand of tonal magic from Richard Wagner's highly individual theatre, but of those I have heard—Karajan, Knappertsbusch, Keilberth, Clemens Krauss, Furtwängler (Beethoven ninth Symphony), Jochum and, this year Sawallisch and Tietjen—the last named provided the greatest revelation with Knappertsbusch as his closest rival (the case of Furtwängler cannot really be included in view of the very different tonal character of Beethoven's music). This is the more remarkable because just recently a substantial part of the old wooden structure has been replaced by brick which one would expect to 'harden' the acoustic quality. Here expectation was borne out in *Tristan* and *Holländer*, for in neither piece was Sawallisch able to maintain vintage Wagnerian tone.

To revert to *Lohengrin*. This was quite simply the finest interpretation I have experienced. Tietjen was able at will to secure a silken sheen on the tone of the string playing and did so for page after page, particularly in the last act. This surely would have been the ideal opportunity to include the second part of Lohengrin's Narration, with choral commentary, which is customarily omitted and which I have never heard in the theatre. Among the singers Rita Gorr (Ortrud), Elisabeth Grümmer (Elsa) and Eberhard Waechter (Herald) were outstanding; Sandor Konya (Lohengrin) started out of tune, mostly flat, and contributed some curious sounds to the famous quintet, but redeemed himself handsomely in the last act. Theo Adam (Heinrich) has greatly improved in the five years since I last heard him, but Ernest Blanc (Telramund) was no adequate substitute for Hermann Uhde. Wieland Wagner's deliberately stylized and fundamentally static production blended well with Tietjen's lyrical interpretation of the music and for once the second act did not seem too long.

For me *Tristan und Isolde* is always fatally spoiled by what Tovey called its "Tristanesque longueurs": notably from the rise of the curtain to the first entry of Tristan and from the beginning of act three until the arrival of the ship. Without going the whole

way with those who maintain that the essence of the work is to be found in the famous prelude—further than which there is therefore no need to enquire—I have still to see a convincing performance of the piece and am tempted to suggest that it cannot be done. Undramatic operas, e.g. *Idomeneo*, *Parsifal*, *A Village Romeo and Juliet* and the first and last acts of Pfitzner's *Palestrina*, are very difficult, if not impossible to produce unless they possess some individual overriding quality which can be projected before the audience and which will lead the audience to forget that what they are witnessing has really little or nothing to do with orthodox theatre. Readers who are familiar with the four works just mentioned will, I hope, agree that each has in fact some intrinsic power of fascination to counterbalance what we may perhaps describe as its comparatively lengthy vistas of dramatic ineptitude. In *Tristan*, it seems to me, Wagner's dramatic instincts, usually so positive and cogent, for once failed to quicken his narrative, with the result that the normally receptive rabbit—in this case your reviewer—remains unfascinated and obstinately declines to be drawn from the hat. However, Wolfgang Windgassen (*Tristan*) almost redeemed the third act with a wonderful combination of singing and histrionics and Birgit Nilsson made a superb Isolde until she became tired and began to hoot. Jerome Hines (Marke), Frans Andersson (Kurwenal) and Grace Hoffman (Brangäne) were all impressively lucid and musical. Wolfgang Wagner's production was undistinguished, in part at least because he kept the stage so dark as to be indistinguishable, and, in a generally musical interpretation of the *at times* wonderful score, Sawallisch occasionally seemed as bored with its flabby repetitions as was your reviewer. Certainly he elicited no sound of the quality we had from Tietjen in *Lohengrin*.

I do not know what precedent there may be for playing the *Holländer* with two intervals! But I have long regarded it as imperative to take the piece straight through and thus make the most of Wagner's concept which in this instance shows a high order of dramatic power and theatrical insight. It might have been possible to condone Wieland Wagner's vivisection if, in mitigation, he had offered a first-class, fully integrated dramatic production. But this was not to be. Having devised an effective first appearance of the Dutchman's ship, he then abandoned his unequal struggle with the techniques of theatrical mechanics, for the Dutchman merely walked on to Daland's ship and the *dénouement* was not even attempted. Fritz Uhl (Erik) was good, as in general were the chorus and orchestra under Sawallisch. But Otto Wiener had neither the voice nor the stage presence for the Dutchman, Astrid Varnay was disastrously miscast as Senta and Josef Greindl, with very little voice, played Daland as the sort of low comedian one hopes not to see in a provincial music hall. I was told that earlier performances with George London as the Dutchman and Leonie Rysanek as Senta were better; I hope they were.

MUNICH

Arabella, 19th August; *Cosi fan tutte*, 20th; *Elektra*, 22nd; *Ariadne auf Naxos*, 23rd

THE Bayerische Staatsoper under the general direction of Professor Rudolf Hartmann has an enviable reputation for maintaining a high standard of interpretation, production and performance. It also has some specialities, of which *Arabella* is one that every Straussian should make a point of seeing. Then slowly the opera-going public might transfer its allegiance from *Rosenkavalier*, which disintegrates after the presentation of the rose, to *Arabella* which maintains life to the end without ever resorting to the vulgarity which permeates so much of the more popular work. This particular performance was remarkable primarily for some sensitive and finely balanced orchestral playing under Keilberth, though a little less distinguished in the last act than in the first two, and for a new interpretation of the part of Mandryka from Fischer-Dieskau. In fine voice, he portrayed Mandryka as gauche and awkward at first, gaining confidence as he became used to the company and its *milieu*; the result was interesting and, I think, in the end valid, though some lines were thrown away and, for example, "*Ich habe eine Frau gehabt*" sounded so casual that one wondered if he really had! Lisa della Casa, as always, was

Arabella to the life, Karl Kohn produced a delightful character study of Waldner and Anneliese Rothenberger looked and sounded charming in the thankless part of Zdenka.

For *Elektra* there had been assembled a remarkable cast with no weaknesses: Inge Borkh, Elisabeth Höngen (Klytämnestra), Marianne Schech (Chrysothemis), Fritz Uhl (Aegisth) and Hans Hotter (Orestes). The performance was conscientious and Karl Böhm was often noticeably attentive to detail, but the musico-dramatic significance of the piece nevertheless dwindled from time to time and one's attention occasionally retired from the proceedings, to be peremptorily refocused each time the score took on a new lease of life. For myself I cannot see *Elektra* in the company of Strauss' masterpieces: it is too uneven and carries too much dross, and even the genius of the last twenty minutes, beginning "*Orest! Orest! Orest!*" is unable permanently to obliterate one's memories of some of the banalities that precede the closing pages. Quite the most spectacular feature of the evening was Inge Borkh's dying fall—one of the best I have ever seen.

To turn now from the Prinzregententheater to the Cuvilliestheater. This beautiful little theatre which was taken to pieces and stored in safety for the duration of the war has now been most skilfully reconstructed. It has none of the bogus atmosphere of the Landestheater in Salzburg, but provides the ideal setting for intimate opera such as *Cosi fan tutte* and was made to house *Ariadne* with fewer obvious signs of compromise than might have been expected. Professor Hartmann's productions provided more evidence, if it were needed, that he is right in the forefront of his profession. *Cosi fan tutte* (from which I missed no. 15, Guglielmo's aria, "Non siate ritrosi") suffered seriously from being sung in German. This is not the place to argue the merits or otherwise of opera in the vernacular, but in *Cosi* it is impossible to spit out the German translation with clear articulation at the right speed. The result was therefore frequently either unintelligible or ridiculous. If the management are determined to have it in German they should commission a first-class linguist to compile something racier than this. Lovro von Matacic achieved a respectable musical standard without matching the best Glyndebourne ensemble and Karl Kohn and Hanny Steffek (Alfonso and Despina) combined a consistently apt stylistic approach with split-second timing. Ernest Häfliger (Ferrando), Horst Günter (Guglielmo) and Hertha Töpper (Dorabella), singing conscientiously and usually accurately, entered fully into the spirit of the proceedings; but Claire Watson, as so many have done before her, found the taxing part of Fiordiligi altogether too formidable.

Ariadne auf Naxos, with an orchestra (at a rough count) of 35, emerged as a personal triumph for Joseph Keilberth. The Composer (Gisela Litz) around whom the Glyndebourne concept of *Ariadne* has always been built, was, in this instance, no more than adequate; while the Ariadne herself (Hildegard Hillebrecht) recklessly threw away too many of what should have been her best moments. So that, with the stars shining less brightly than they might have done, only a consistently taut and imaginative ensemble could lend an air of distinction to the evening. This is precisely what Keilberth produced, and one was not conscious of the reduction of the orchestral strength until the entry of Bacchus (Fritz Uhl). Erika Köth made a wonderful Zerbinetta and Paul Kuen and Hermann Prey introduced some new and very funny business for Brighella and Harlekin.

BRUCKNER VIII

ON 21st August a capacity audience in the Kongress-Saal heard an intense and highly integrated interpretation of Bruckner's VIIIth Symphony from the Vienna Philharmonic Orchestra conducted by Herbert von Karajan. We were left in no doubt of the aptitude of Leichtentritt's choice of words when he described this as a grandiose score, though he almost certainly was not referring to the version now played which, writing from memory, seemed to correspond closely with the recent Columbia recording (33 CX 1586/7).

The lofty rectangular Kongress-Saal looked decidedly unpromising as a concert hall, but in the centre of the auditorium at least we were aware of no adverse acoustical effects. In parenthesis, when will apologists for British orchestras cease blaming concert halls

for what are manifestly defects in the players? In this case the Vienna Philharmonic played magnificently and we must hope that they will eventually bring the work to London where, to the best of my belief, it has had only one public performance.

In principle Bruckner's model was undoubtedly Beethoven's then sixty-year-old *Choral* Symphony, as can be seen in the magnificent coda of Bruckner's first movement which as a whole compares very favourably with its prototype. The finale too recapitulates and synthesizes earlier material and thus exposes a grandeur of conception of which Beethoven might have been proud and which Berlioz just missed in *Harold en Italie*.

Perhaps our concert promoters who are so busy doing Beethoven's op. 125 to a rag might be persuaded to give it a rest and run Bruckner's Eighth instead. The playing time is much the same, and there would be no need to hire any singers. G. N. S.

BERLIN FESTIVAL 1959

THE ninth annual Berlin Festival proved to be the most interesting to date. Dr. Gerhard von Westerman, the Festival's director, put together an extremely varied programme which maintained throughout a high level of quality. In keeping with established festival policy, modern music (as well as modern theatre and art) were given a central position in the scheme of things. The German composers Henze and Stockhausen conducted entire evenings of their works. Hans Schmidt-Isserstedt led the Symphony Orchestra of the North German Radio in world *premières* of two compositions which had been commissioned by that active radio station and which contrasted strongly with each other. André Jolivet's second Symphony is an "expressionist" work which maintains from beginning to end an almost insupportably high tension. The large percussion section is kept busy almost all the time—to that extent weakening its effectiveness. Gian Francesco Malipiero's *Prelude and Death of Macbeth* is a work of restrained nobility, which eschews all effects for their own sake and is correspondingly the more effective. The prelude is for orchestra alone, whereas the moving second part is for baritone solo and orchestra. It was sung in unintelligible Italian by Josef Metternich. In the two new works and in Brahms' first Symphony, Schmidt-Isserstedt and his orchestra gave splendid account of themselves.

In another concert Schmidt-Isserstedt conducted the Zürich Kammersprechchor and members of the North German Radio Symphony Orchestra in the world *première* of Boris Blacher's cantata, *The Songs of the Pirate O'Rourke and His Beloved, Sally Brown*. This is a rather strange work consisting of songs by the two unlovely principals in alternation with or accompanied by speaking chorus and supported sparsely by a small instrumental group. The songs of Sally Brown are designed to be sung by an actress and are correspondingly simple—an element which tends to detract from the general musical interest, even with a star such as Heidemarie Hatheyer taking the part. Both Schmidt-Isserstedt and the Zürich speaking chorus turned in a virtuoso performance.

The second stage production anywhere of Arnold Schönberg's *Moses und Aron* constituted the most important contribution by the Städtische Oper to this year's festival. All in all it was an excellent performance, in some ways better and in others less successful than the historic Zürich production of 1957. The staging was infinitely better in Berlin, even though the dance around the golden calf was anything but satisfactory. Josef Greindl was a superb Moses, and Helmut Melchert a convincing Aaron. The supporting cast and the chorus were generally good.

Hermann Scherchen's conception of this magnificent score is more "operatic" than Rosbaud's, with a result that the Berlin performance was more dramatic and less "monumental" than that in Zürich. Both interpretations are possible, but it must be said that Rosbaud's preserves a greater sense of continuity and overall line.

Some sections of the opera—chiefly those with speaking chorus—had been pre-recorded on tape and were heard over loudspeakers on various channels. This procedure proved to be entirely suitable in the first scene—that of the burning bush—to which it imparted

a supernatural effect. When the tapes were heard later on in the work in alternation or in conjunction with live music from the stage and the orchestra pit, the result was less fortunate.

Equally debatable is Scherchen's treatment of the third act. Schönberg wrote the entire libretto himself but composed only the first two acts. Scherchen took the liberty of using the recorded music of the opening scene as background for the spoken dialogue between Moses and Aaron that constitutes the final, short act. Dramatically he may have a point, for act II closes with the triumph of Aaron (the Deed) over Moses (the Thought), and in the third act it is Moses who is victorious. Musically, however, this procedure is questionable and relatively ineffective.

Hindemith's *Mathis der Maler* was treated to a new production by the Städtische Oper, with Dietrich Fischer-Dieskau magnificent in the title role. The staging, however, was a sad affair. Not for many years have I seen such a misguided attempt at "realism" as in the battle scene, in which the troops of both sides rushed hither and thither with spears and cannon, the imperial troops being dressed in rubber raincoats from outer space.

The Festival's biggest success was scored by Jerome Robbins' *Ballets: U.S.A.*, which proved conclusively that ballet is neither moribund nor incapable of modernization. Technically, this group is flawless, as was demonstrated in the opening piece "Moves", danced entirely without music. And Mr. Robbins' choreography combines poetry and wit. To the credit of the Berlin audience it must be reported that it went along beautifully with the screamingly funny gags of "The Concert"—a parodic treatment of various works by Chopin.

E. H.

Book Reviews

Classics: Major and Minor. By Eric Blom. Pp. ix + 212. (Dent.) 1958. 25s.

It is fitting that Eric Blom's last book should consist of a series of reprinted articles, covering a period of nearly thirty years. They serve to remind us of the width of his interests, of his capacity for writing in a style which is never ponderous and often witty, and of an alertness of mind which is constantly discovering new associations or new parallels. The last of these qualities is well illustrated by the too brief essay on "Key Heredity" and by the more extensive discussion of "Verdi as Musician". Blom had a passion for the byways of music, so that his articles on Dussek and Field prove to be more rewarding than the discussion of the *Diabelli Variations* which he contributed to the volumes of the Beethoven Sonata Society. At the same time anything he wrote on Mozart is worth reading; and though the opening essay on *Figaro* is actually a combination of two articles, it is so informative on the ancestry of the opera and so humane in its discussion of the music that one reads it in its present surroundings with renewed pleasure.

Like everyone with an individual mind, Blom had his quirks. Writing of Schubert's use of major and minor he says: "To him the former meant happiness, confidence, strength, consolation, all that life enters on the credit side of human fate; the latter was for him sadness, discouragement, grief, trouble". This is much too precise a distinction. In *Der Wegweiser*, for instance, the modulation to the major is at least as pathetic as anything that has gone before, if not more so. Sometimes too we find in Blom's writing an indulgence in pedantry which leads him into curious misconceptions. The duet for Susanna and Marcellina in act I of *Figaro* does not begin "in the wrong key, E major" any more than Beethoven's first Symphony begins in F major; it begins with the chord of E major, but that is quite a different thing.

An interesting point arises, by the way, with regard to the structure of *Figaro*. Blom points out that "the first-act curtain comes down on a mere aria", and goes on to say: "The reasonable thing to do is to regard the whole opera as a work in two parts, each

crowned by an astonishingly extended and well-organized set piece". Now Michael Kelly, in his account of the first performance, speaks of "the finale at the end of the first act" and "the sestetto in the second act"; and some older vocal scores do in fact divide the opera into two acts. Mozart's catalogue of his own works describes the opera as in four acts. Kelly's recollection may have been faulty or may have been influenced by some later performance he had seen which was divided into two acts. But the fact that the work does fall, as Blom points out, into two main divisions makes one wonder whether in fact it was originally planned in two acts, but found to be too cumbrous, quite apart from the difficulty of scene-changing. The fact that the printed libretto describes the work as in four acts does not militate against this supposition; nor is the structure of Beaumarchais' play relevant, since that is in five acts.

One of the most engaging essays in this volume is the discussion of "The Minuet-Trio". Pointing out that the trio of the minuet in eighteenth-century instrumental music (particularly Mozart's) is so frequently rustic in character and is virtually a *Ländler* or a *Deutscher Tanz*, Blom contrasts the courtly character of the minuet itself. This leads on to a description of the court balls in Vienna, to which the lower orders were admitted. Minuets were danced by the aristocracy, *Deutsche Tänze* by the common folk. The distinction of style is observed by Mozart in the sets of dances of both kinds which he composed for the court. In each of these categories there is a consistent style, embracing both the main section and the trio. The contrast between the main section and the trio comes to life only in the minuets which form part of large-scale instrumental works, such as symphonies or sonatas. Where this contrast occurs we have a curious reflection in music of the social distinctions of the time and also of the aristocratic tolerance which permitted the association of classes so different in rank.

Henry Purcell, 1659-1695. Essays on his Music, edited by Imogen Holst. Pp. 136. (Oxford University Press.) 1959. 18s.

Miss Holst tells us that her collection "was planned as a result of trying to solve some of the practical problems of editing Purcell's works for performance". This suggests a limited and quite reasonable objective. But in fact the only essay in the book which specifically deals with the problem of performance is Robert Donington's excellent summary of our knowledge of English practice in the late seventeenth century. It is true that Benjamin Britten has an essay "On realizing the continuo in Purcell's songs" but as this is concerned entirely with his own transcriptions it is not strictly relevant. The rest of the book consists of an odd assortment of cloudy appreciation, sound historical exposition, and useful bibliographical information. There is comparatively little about the music itself: Ralph Downes has a very thin time with the organ works—which is hardly surprising, considering how few of them there are. The book is not negligible, but it might have been more substantial and better co-ordinated.

The most readable, and the most interesting, essay is Eric Walter White's "New Light on 'Dido and Aeneas'". The title does not imply any new discovery but indicates that Mr. White has examined thoroughly the 1700 text of Shakespeare's *Measure for Measure* in which *Dido and Aeneas* was incorporated. In this text Aeneas' words "Obey your will—but with more ease could die" are followed by a duet for two of his friends and a closing passage for himself and the chorus, after which we have the witches' chorus "Then since our charms have sped", as in Tate's original libretto. This seems to Mr. White to strengthen the contention that music is missing at this point from the surviving manuscripts of Purcell's score. This argument is not wholly convincing. If there was originally music after the end of Aeneas' recitative, it is odd that we should have no record of it. Librettos are by no means an infallible guide. I am inclined to agree with Dent that Purcell may have omitted to write music for the witches' chorus on the ground that "the despair of Aeneas made a more dramatic end to the act". Unlike Mr. Britten, I have never "been struck by the very peculiar and most unsatisfactory end of this Act II as it stands". It is true that an ending of this kind is unusual for the period; but that is not necessarily an argument for not accepting it.

Music in English Education. By Noel Long. Pp. 175. (Faber & Faber.) 1959. 21s.

No serious-minded person is wholly satisfied with the present state of musical education in England. On the other hand, everyone but the confirmed pessimist feels that things are much better than they were. This, roughly speaking, is the balanced view presented by Mr. Long. His book is primarily a factual survey: it is short, but if it had gone into more detail it might have been less accommodating for the reader. The dilemma as he sees it is that education has not kept pace with the vastly increased interest in music in the modern world. He seems to confine this interest to adults; but this is to ignore the fact that a large proportion of those who attend the Promenade concerts and collect gramophone records are adolescents. There is something a little illogical in his assertion that undergraduates lack "the musical experience (of playing, of listening and of reading) which they need". There never was a time when there were more opportunities for doing all three things. Not only in universities but in quite a number of schools there is often too much music going on, though no doubt this is truer of boarding schools than of day grammar schools, to which Mr. Long devotes most of his attention in the first part of the book.

The second part is concerned with music in the university. Mr. Long does me the honour of quoting from an article which I wrote for *The Universities Quarterly* in 1956. I am sure he had no intention of misrepresenting what I said; but in fact the omission of two words does less than justice to the young people to whom I was referring. I did not declare "roundly that the ablest performers and some of the most original composers were not to be found in the music department at all but were pursuing other courses of study". What I said was: "One of the puzzling phenomena of university music is the fact that some of the ablest performers, and sometimes some of the most original composers, are not studying music for a degree"—which is not quite the same thing. Mr. Long pays handsome tribute to the improvements that have been made in university curricula in recent years, but it is evident that there is considerable variety of approach. He seems concerned that there are still so many "language" papers, i.e. papers in harmony, counterpoint, etc., compared with the number of "literature" papers (at Oxford the balance is equally divided between the two). The reason for this, which he does not mention, is a purely practical one. Working a harmony question takes a good deal more time than writing a history question. So far as the actual importance of "language" is concerned, harmony and counterpoint could easily be lumped into one paper, instead of being spread over three or more; but that would be unfair to the candidates, who need plenty of time—if only for the sheer physical labour of writing down the notes—if they are going to show up anything worth while.

"Language" is, of course, vitally important in a musician's education; but the mastery of it takes a very considerable amount of time. For that reason, though one may sympathize with Mr. Long's contention that such study should include practice in modern techniques, it is very doubtful if any but the most gifted students would be able to master such an extension of their basic work, quite apart from the difficulty of codifying and analysing "modern techniques" so as to make them a workable discipline. So far as original invention is concerned, most universities encourage absolute freedom of choice: all that the examiners ask is that whatever style is adopted should be consistently employed. Historical study is probably more difficult for boys and girls who have just left school than harmony and counterpoint. They cannot know more than a very limited amount of the music of the past, and they often find the resources of a well-equipped library baffling at first. Mr. Long feels that historical study at the universities is often mechanical and hence valueless. The solution is the tutorial system, as practised at Oxford. Undergraduates read weekly essays on historical subjects, as they do in other faculties. They are encouraged to examine the sources for themselves, and the discussion at the tutorials develops in all but the most bovine a capacity for exercising critical judgment.

In the grammar schools the cry is too often that there is not enough time, not enough room and not enough equipment. This complaint is frequently justified. But it still

remains true that what is chiefly wanted is good teachers—men and women who have a lively and passionate interest in music and the capacity for stimulating others. These qualities are all too rare; nor can they be taught by any university or conservatoire discipline, however enlightened. Given the right man, everything else, if not plain sailing, is at any rate hopeful. Some of the lessons on history and appreciation which Mr. Long has heard and has briefly summarized are quite shocking in their shabby acceptance of outworn generalizations. For that matter the universities are not entirely free from blame. We are told that at one university Stanford and Forsyth's *History of Music*, which was not worth reading even when it was first published, is still included among the books recommended to students.

Fortunately Mr. Long is not a pessimist. He is critical, but he does not despair of improvement; and he has plenty of thoroughly sensible suggestions to make. The pity of it is that those who most need his advice are the least likely to study it.

The Sonata in the Baroque Era. By William S. Newman. Pp. xvi + 447. (University of North Carolina Press; Oxford University Press.) 1959. 63s.

"Sonate, que me veux-tu?" said Fontenelle—an exceptionally silly remark, the precise origin of which, as Dr. Newman points out in a footnote, has never been traced. It might have been more to the point if Fontenelle had asked what a sonata was. Dr. Newman attempts a general definition: "The sonata is a solo or chamber instrumental cycle of aesthetic or diversional purpose, consisting of several contrasting movements that are based on relatively extended designs in 'absolute' music". This is a brave assault on the problem, but exceptions spring to mind almost immediately. It is all very well for Dr. Newman to say, quite truthfully, that the term "sonata" in Baroque usage was no more vague than "concerto" or "symphony". It still remains true that it is not a clear-cut category. What is there in common, for instance, between the "Sonata sopra Sancta Maria" in Monteverdi's *Vespers* and Scarlatti's keyboard sonatas? Dr. Newman has avoided that problem by postponing a study of Scarlatti to a subsequent volume, on the dubious ground that he "is just enough over the border in style to be deferred as an early Classic composer". But there are many other cases where terminology does not help. The interaction of various forms and types of music was so close that it becomes impossible to draw lines between them.

Dr. Newman deals with an immense amount of material—enough to daunt any but the most zealous investigator. But he is so anxious to avoid any suggestion of an evolutionary approach that the greater part of his book becomes little more than a dictionary of composers, arranged in chronological order within chosen areas of Europe. Part I, dealing with the general history of the sonata during this period, occupies less than a quarter of the book. Although there is a great deal that is interesting and sensible in this section, it is, relatively speaking, too short. Once the reader has got into Part II, he is in danger of being swamped by a mass of bibliographical information, which is all extremely useful but does not materially contribute to a balanced view of the subject. Nor is the arrangement by countries entirely practical. Italian musicians who were active abroad have to be looked for under the sections devoted to other countries, and the same is true of other composers who spent a good deal of time outside their native land. The discussion of instruments in chapter V is particularly disappointing. Dr. Newman takes over from Sachs the extraordinary statement that the violone was "an instrument between the cello and double bass in size". Five minutes with Praetorius would have been sufficient to sort out this muddle.

In his study of the actual music Dr. Newman has had the advantage of access to the transcriptions made by Einstein and by a number of American scholars, so that he has not had to rely merely on modern printed editions. But occasionally there are gaps in his knowledge which might have been avoided. He says, for instance that Galliard's six sonatas for bassoon or cello are "presumably the same as the six cello sonatas in the set of 12 published jointly with Andrea Caporale in 1746"—a presumption which has no foundation in fact. No doubt the researches of the editors of the new Bach edition

came too late for him to modify his opinion that the G major Sonata for violin and *continuo* (*BWV 1021*) is "an unquestioned autograph"; but it is odd that he should throw doubt on the authenticity of the sixth sonata for violin and harpsichord (*BWV 1019*). The objective nature of Dr. Newman's approach precludes anything that can be seriously called aesthetic criticism. This, perhaps, does not matter in a work which is mainly an encyclopedia. Where he does venture on judgments, they are liable to be a little naive. It is difficult to see, for example, how Kuhnau's *Biblical Sonatas* can properly "be said to bring the contemporary oratorio to the keyboard". One can only suppose that Dr. Newman has had his eyes glued to instrumental music for so many years that he has lost the capacity for grasping the characteristics of other forms.

Was ist Musik? By Friedrich Blume. *Musikalische Zeitfragen*, Band V. Pp. 21. (Bärenreiter, Kassel & Basel; Novello) 1959. 4s. 6d.

This is a pretty big subject to deal with in a single lecture, but Professor Blume's precise and lucid mind shows no sign of being intimidated by its magnitude. Briefly, his thesis is that music consists of the ordered arrangement of sounds which exist in nature. This arrangement may be unintelligible to the ordinary listener, for instance in Oriental music or in twelve-note compositions, because he lacks the necessary experience; but in so far as there is arrangement, there is *ipso facto* music. The term "atonality" is a false and misleading conception, since there must inevitably be some association between the notes employed in a musical composition: even if this association is not in accordance with traditional practice, it still constitutes a form of tonality. Electronic music, on the other hand, is not music, since it goes beyond the limits of what is intelligible to the human ear. In other words, music is a product of the human spirit, not the result of a mechanical process. It is quite possible that in a hundred years time this confident assertion of a traditional humanism will seem quaintly old-fashioned. For the moment it is likely to be endorsed by a very large number of present-day musicians and music-lovers; and if there are some who disagree, at any rate Professor Blume has given them something to argue about.

J. A. W.

Dr. Burney's Musical Tours in Europe. Ed. by Percy A. Scholes. Vol. I, pp. xxv + 328. Vol. II, pp. xii + 268. (Oxford University Press.) 1959. £5 5s.

Bitten, swindled and burnt, jolted, cramped and scandalized; loquacious, credulous and inaccurate; curious, kindly, and dogged; terrified by mountains and thunder, drenched by rain and entertained by geniuses, who loved him at sight; crabbed and tedious in his accounts of music, but raised to the heights of splendid journalism by a meeting with some giant of letters, some standard tourist's curiosity, or any event that aroused his compassion, Dr. Burney staggered twice across Europe, leaving in his wake the incredible story that here was an English tourist who was the soul of courtesy, kindness and good breeding. An itching pen finger ran in the family, and Burney's friends dissuaded him from publishing the account of his journeys in full. Dr. Scholes has restored these excised passages in the present edition of this famous book, and put us very much in his debt; for the extra-musical passages are vastly more entertaining than the musical ones; even his accounts of meetings with eminent composers are more interesting as encounters with arresting personalities than as descriptions of the primary source of musical compositions. What the original work must have been like it is possible, dreadfully, to guess (there has been no edition since 1773); for, even with much of the more entertaining material restored the book is very heavy going, and in its original austere state it must have been tedious in the extreme. It is a very curious fact that Burney is dull on music, but brightens noticeably when he writes on other subjects; one or two passages in the book (which will be noticed in their place) rise unaccountably to splendid English prose; indeed, one can sense when one such is on the way, for Burney becomes noticeably excited, and mounts his attack with much preparation and anticipation. One such passage is his sharp, telling, crisp, and haunting account of Vesuvius on the point of

eruption. Of his credulity one may cite the delicious story, which he tells with a straight face, of his being shown in the Vatican, the Virgin's robe, and a drop of her milk. How obtained, and with what original purpose? Surely not of hagiography? This story illustrates the naivety of others besides Burney (or were they so innocent?) and the almost indecent lengths to which misplaced emotionalism will drive the axe-grinders of this world.

The musical interest of the book is strictly between the lines, and incidental, and in spite of poor Burney, who would be shocked at the trick fate has played on him; as would all we music critics, Enoch Soames's to a man, if it were allowed to us to see the future we predict so glibly. Francophobe and Italophile, with mixed feelings about Central Europe, Burney's prejudices are transparent, and of his age. How interesting it is, and ironical, to read his panegyrics about melodiousness, clarity, and grace in music, and to note his hatred of counterpoint, pedantry, complexity, and what we would call today profundity. ("Something carefully crawling or angrily howling, sounding low in pitch", wrote Busoni.) The mind runs off on a voyage of speculation; supposing Messrs. Mason and Mitchell had been born in the eighteenth century; would they too have joined in the chorus against linear profundity, in blissful ignorance of their twentieth-century doubles bowing at the shrine of German counterpoint? Would they have declaimed on the respectability of that sole criterion of good taste, so often cited by Burney, a good singable tune with a simple homophonic accompaniment? Would they have tutted tetchily at old-fashioned German formalism, so provincial and stuffy, still lingering at the court of the Prussian monarch? The eighteenth century was perhaps the only age in which the English musical profession has not crawled with ludicrous deference behind the German fashion of a quarter of a century before, while the German professional looked down on us with condescension and pity. It is depressing, but funny; no matter how second-rate a culture may be, it can only succeed as itself; the moment it becomes hypnotised by an alien major culture, it is doomed. We are inclined to laugh at poor Burney, but let us remember how Burney, and all Europe with him, would have laughed at us. For all Germany, except Quantz and Benda, kept in servitude by that odd little psychotic, Frederick the Great, was prostrate before the conquering Italian. Today we forget how much of Mozart is Italian. Stanford and Parry lived under the shadow of Brahms; Bantock and Holbrooke aped Wagner; English musical history is the story of the English genius fitfully attempting to survive under the submerging influence of wave after wave of German culture. And, if anyone cites Italy in the sixteenth and seventeenth centuries, then it may be pointed out that Italian influence did the madrigalists nothing but good, and was an inspired teacher for Purcell.

There is something about German musical culture, apart from its undoubted excellence, that has crushed us where Italian example has often inspired; it may be that the Italian has been content merely to make music, and that music has been good, whereas the German musician has about him a whiff of world conquest. They are so sure they are right; we are so certain we are wrong. It would do English music a world of good to set out with cold deliberation to lead the world; but it would have to be as ourselves, not as watered down Germans! And we can only do it if we not only know we are good, but are good! And it may be said that just as Stanford, Parry, Bantock and the rest failed because their feeble talents could not survive the enormous valences in which they walked, but that Elgar and Delius lived because their much greater genius needed no such scaffolding, so, I would say, the English composer of today should think twice before he accepts the advice of those who tell him that only the contemporary German (or the German of the last generation) has an acceptable technique. The three greatest living English composers, who have a claim to be considered, for almost the first time in our history, among the greatest half-dozen alive, Britten, Tippett, Arnold, do not use that technique.

A lengthy digression. But read Burney's final chapter, in which he sums up the national characteristics of the peoples he has been visiting; things don't change much, do they? Neither have I digressed that far. But this book as often inspires a train of

thought as it does forty winks—and I must confess I have dropped off while reading it more than once. Not only the humid weather!

The fine passages referred to above are usually concerned with literary figures. The portraits of Voltaire and Rousseau are journalism on the scale of James Cameron or Alistair Cooke; absolutely masterly, in fact. The musical portraits never quite come up to them, although those of Gluck and Padre Martini are good; that of C. P. E. Bach, like the works of its subject, just fails to come off. In the main, it is an account of travel, travail, and provincial Italian and German choirs, orchestras, and soloists. With the Scarlattis and Vivaldi newly dead, all that remains of them is incense; J. S. Bach is treated like a prehistoric monster whose only interest consists in its happily evolving progeny, while Mozart is dismissed with sceptical casualness. This has roused something like scorn in various reviewers (mostly literary). For me it only emphasizes Burney's shrewdness, which, given the prejudice of the age (less prejudiced than ours) was considerable. Mozart was a boy of sixteen who had written a quantity of very clever, very dull, and rather characterless music. He was that odious thing, an infant prodigy, probably more remarkable as a clavier player than a composer (Burney says so); their name is legion, and they appeal to the Miss Lonelyhearts of all centuries. Burney saw but this, and wrote; he lived to see Mozart dead and Beethoven on the edge of his last period; Mozart had become Mozart. But Burney saw the composer of *Lucio Silla*; go on, whistle a tune from it.

For the rest, there is the well known insistence on "gracing" the scores of composers with ornaments, a study that has only just become fashionable again (within my lifetime it was held up to scorn as the bottom of music's degradation), and it is mildly interesting to note that this, and particularly the execution of the shake, is Burney's main interest in the performance of a singer (he almost breaks out into bad language about French singers).

After reading a few hundred pages of the first volume, the cynical joke occurred to me of recommending my readers to read that other, very different volume of eighteenth-century memoires, Boswell's *London Journal* as an antidote before tackling the second volume; but instead I am going to advise you to read Burney. For it contains one more great portrait. Oh, yes, it is dull; insufferably dull at times. (I suspect some reviewers of hardly glancing at it.)

Burney himself, in his innocence and modesty, would have shrunk from the least self-advertisement, so the last great portrait this book contains is an unconscious one; it is of Burney himself. Slowly, and with inexorable majesty, the portrait of this man forms and becomes solid before the mind's eye. There is no wonder that the great loved him, and gave him their time, and treated him, not as an author to whom they were exposed, but as an equal; it is the man's sheer goodness that shines out, and quite without his being conscious of it. Under the eighteenth-century prejudice, and at times overwhelming it as the sun overwhelms the night, is a deep compassion and humanity whose nature breaks through all centuries and speaks commandingly to us today; over and above the rococo trill fancier is a man with the stuff of music in him, who may be more basically right than we; for, before man the technician made an instrument, man the wise in his loneliness and passion cried aloud, and the cry changed to a song; when all the instruments are broken and the theories forgotten, the last dim mother rocking her child will sing. How great a thing it is to be a man; how humbling a thing to be a musician.

"... but a cart with two priests masked, and a poor devil in it going to be executed in the most shocking and disgusting manner possible. He had murdered a woman by throwing her out of the window, or some such thing, and was to be 'ammazzato', knocked on the head like an ox in a slaughterhouse, to have his throat cut from ear to ear, and to have his hands and feet amputated while he was palpitating and bleeding. It seemed by the account I had of it at night more like another murder than the execution of Justice. He appeared more dead than alive when I saw him, and will run in my head a long time".

"This morning to the convent of St. Ursula, to see a nun take the veil". Burney goes on to a detailed description of the ceremony, dead pan and without signs of emotion, a perfect feat of objective reporting, too long alas to quote here; in his last paragraph he shows signs of working up to something, and ends; ". . . And thus ended this human sacrifice!"

". . . there used to be operas at the expense of the court . . . but the frequent wars, and other calamities of this country, have so exhausted the public treasure, and impoverished individuals, that this expensive custom is now

'To my mind,

More honoured in the breach, than the observance',

for though I love music very well, yet I love humanity better".

He works up for his account of the life of C. P. E. Bach, apologizing (unnecessarily) for its detail;

"And yet an historian will be read with a kind of savage satisfaction, who in the course of event, tells us, when Kouli-kan, or any other tyrant, made dispositions for a battle, in which such carnage ensued, as will make humanity shudder with horror, as long as the recital of it shall blacken the annals of mankind.

Carl Phillip Emanuel Bach, second son of Sebastian Bach, music-director at Leipsic, was born at Weimer. . . ." [sic]

"Sir, I love Burney; my heart goes out to meet him. . . ."

Guide to Modern Music on Records. Edited by Dr. Robert Simpson and Oliver Brown. (Blond.) 1958. 12s. 6d.

"Now, tell me the truth; do you really LIKE modern music?" This gambit, produced as a trump card, with flashing eyes and enough heat to drive a battleship, occurs with such frequency whenever I have to lecture on contemporary music that I have come to believe it to be a built-in servo-mechanism in the mind of *Homo Provincialis*. And what can one say? Does one really like Orff and Boulez, Webern and Rubbra, Bax and Britten, Sibelius and *Musique Concrète*? And if not, why not? Is it a unique phenomenon, the fact that Malcolm Arnold's third Symphony was written some forty years after some of the standard monuments of Atonalism? Or can any other age show such a diversity of development and style? My reading and listening suggest that no other age can produce anything remotely resembling this phenomenon, and that it was all done to drive W.E.A. lecturers to gin and an early grave. To explain that I like both Bax and Britten, can't abide Rubbra, have reservations about both Webern and Orff (for very different reasons, obviously) and so on, is no good; for the next unvarying development is the discovery that one's pupil brackets Britten and Schönberg for especial dislike (this one is also quite unvarying). A little gentle inquiry reveals the fact that his dislike of Britten is entirely political and personal, and that he has never heard a note of Schönberg. My prime specimen was the Schönberg addict—he really loved this music—who could detect no difference between the harmonic styles of *Pierrot Lunaire* and Palestrina.

Is this book needed? It is needed, badly. For the gramophone is the supreme mediator between those who do not wish too obviously to communicate and those who will not listen anyway. And will the latter read this book? No. For they do not want to know. Which is a pity, for this book would tell them.

That said, let me say that it is the shoddiest produced volume I have seen for some time. Same size and format as a Penguin, printed boards, paper back, dim printing, appalling illustrations like those in a provincial newspaper, and indifferent paper. Moreover, it opens directly on to some pages of advertisements, and costs twelve and six. Again, a pity, for the contents are excellent.

There are eight chapters covering every department of modern music, and those on modern English music (my own pet subject) and atonalism are particularly good. Hugh

Ottaway marshals the facts about that peculiar subject, English composers, in masterly fashion; was I the first (in an article in *The Musical Times* some four or five years ago) to divide modern composers into "elegiacs" and "radicals" and to suggest that the years 1900-11 in art reveal the psychological crisis that was to lead to two world wars? In any case, this is Mr. Ottaway's approach too, so I cannot but agree. He says of Bax that he did not pay the price that would have redeemed his facility; this puts a finger right on Bax' weak spot, but nevertheless, no other country but ours would have neglected a *petit maître* of such distinction. He is represented on records only by *Tintagel* (twice!) and a shoddy performance of *The Garden of Fand* that revels in his weakness without revealing his strength. Why do we not record the symphonies of a greater symphonist than Glazounov or Shostakovich? There are many foreign composers who are well represented in the catalogues who are greatly his inferior; in the hope of starting a row and drawing some attention, I would name Poulenc, Shostakovich, Orff, Respighi, Dohnányi, Glazounov, Glière, Khatchaturian, Villa-Lobos, Piston and Copland—and this is without becoming really controversial! Holst is another scandal, and if any other country but ours had produced van Dieren (or nurtured him) oh! the articles, the collected editions, the albums of records. . . . But our publishers and record companies have to live, and I would not see them starve.

Humphrey Searle contributes a brilliant article on atonal and serial composers. Will someone tell me please, what Schönberg meant when he wrote that no music could be atonal, and Berg when he declared *Wozzeck* to be atonal (it obviously and manifestly is not, except for a patch or two) while Mr. Searle heads his chapter "Atonal Music"? And will someone tell me why "atonal" music is "pantonal"? And don't all write different things at once, please; I know what they think they mean, but wish to draw attention to some notable confusion. A gap has been filled by the issue over here of the complete American recording of the works of Webern, while we still lack the Schönberg quartets and operas. I am going to make myself disliked by writing that the cause of Alban Berg would not be served by a recording of *Lulu*. But it would be one of *Wozzeck*. While I am on this subject I would like to join issue with Mr. Buxton Orr, who reviews this book for *Record News*. I will agree that Robert Layton's contribution is not quite up to the high standard of some of the others, but he has an impossible assignment; a rag-bag, plus Stravinsky. But please, even if he had written that Stravinsky wrote nothing but flatulent drivel it would not be either a mortal sin or high treason (for the really crass I append the fact that I consider Stravinsky to be a giant, and love his music). Beethoven wrote an appreciable amount of awful nonsense; much of Bach (those interminable cantatas) is just dull, Mozart wrote a lot of cynical nonsense before he was twenty, Brahms only achieved his safe mediocrity by destroying most of what he wrote, etc. It is accepted as true. But so much as hint that any work of Stravinsky, Schönberg, Berg, or Webern is anything but an ineffable masterpiece and one is stoned in the street, excommunicated (hurray!), pilloried, and declared unfit to be a musician. Come friends, is it likely that what is true of Bach, Beethoven and Mozart is sacrifice when applied to the composers of one's own time? Actually, the syndrome is obvious. Because the battle for contemporary music has been so hard, anyone who attempts objective criticism is a traitor. There is a clear indication of paranoia in the case, and I would be most interested to know how much of the revolution of our time has been a case of outraging the respectable and not much more. When one meets silly opposition (as Schönberg has always done) the temptation is to go one better, and the two-way tension builds up until both sides go further than they intended. I am going to write (taking my life in my hands) that the music of Schönberg gives me the impression of a struggle between technique and expression (so, Mr. Keller, does the music of all great composers, at times; in Schönberg it is more intense, that's all) and he strikes me as a composer whose technical development outstripped his inspiration during his middle period, but recovered later; as one who, like Berlioz and Elgar, was very uneven within each work (I see Stravinsky holds this opinion too); and as a composer like Rameau and Cherubini whose integrity was greater than his achievement, and whose effect on the

technique of his time was more important than his work. And I will not die without a fight! To cap it all, I think Stravinsky had a "silly season" when he wrote much frivolous nonsense, and it would not surprise me if the actual music of Bartók were not a greater achievement than that of either Schönberg or Stravinsky.*

I have now qualified for a fate worse than that of Oscar Wilde, and it is all the fault of this most interesting book. I could start a dozen hares and write pages on the strength of it. It has encouraged me to air my own concern about "modern music"; the fact that in this country we have two well entrenched cliques, fighting a meaningless and harmful battle. On one side we have the Vaughan Williams, Rubbra, Finzi, Cathedral Organist brigade (and apart from the fact that V.W. wrote three masterpieces, i.e., *Job*, the F minor Symphony, and the *Pastoral*, I care not a fig for them all) and on the other there are those who write as if serial technique were the only method any composer of integrity could possibly use, and raise Cain if it is suggested that Beethoven and Bach were not necessarily inferior to Schönberg. And let it be whispered that, although I will defend to the last the right of Schönberg to be considered as a composer of massive integrity, musicianship, and even genius, I do not really love this lot either.

But all tastes are catered for here, except those who will not listen. There are some good and astonishingly up-to-date record lists, with sound recommendations; and how quickly these things date! I urge this book upon all who are interested in modern music on records, for, in spite of the production, there is so much incidental wisdom and information in its pages, that even those who ask "Do you really like modern music?" could be answered from them. (Yes, passionately I love modern music; and if I dislike reaction and psychotic revolt about equally, the Second Viennese School has my respect, while Strauss, Sibelius, Elgar, Delius, Bartók, Stravinsky, Holst, Bax, Britten, Arnold (and many more) have my heart and my hope for music's undying future.)

P. J. P.

Franz Berwald. By Robert Layton. Pp. 194. (Anthony Blond.) 1959. 18s.

We all know just enough about Berwald's strangely chequered career, and have heard enough of his symphonies, to find some interest in a short monograph that may help us to place him more certainly in the pattern of nineteenth-century symphonic style. Mr. Layton's book ought therefore to have fulfilled a modest but genuine need, and one can only deplore the carelessness or perversity which has allowed it to appear in so slip-shod a condition. It may seem carping to seize on its almost consistently faulty punctuation, its idiosyncratic vocabulary and syntax and its inaccurate music examples before estimating its value as a critical study, but the cumulative effect of these lapses tends to numb one's receptivity. The style veers erratically between the facetious, the ponderous and the otiosely factual:

Nowadays circumstances do not compel us to distinguish between Alban and Anton von Stravtok or the different generations of the Prokostakovich family and no doubt that is, all things considered, just as well in some cases.

The *Capricieuse* which is undoubtedly the least impressive of the symphonies evinces an almost total absence of tonal temerity.

In the first bar [of a passage already quoted in music type] the first inversion of the tonic is followed by the same position of the diminished triad on the leading-note, two of whose parts move chromatically to produce the Neapolitan sixth on the flattened supertonic, which is followed in its turn by a six-four chord on the sub-dominant; in the second, the first inversion of the dominant is followed. . . .

Yet it would be unjust to dismiss the book out of hand because of its repeated infelicities, for Mr. Layton has discovered much more about his subject than we shall find elsewhere; indeed, his findings were first made known in a Swedish edition. The greater part of the book is an account of Berwald's life, incorporating comments on the earlier works; discussion of the mature style is reserved for a second section. Though the biography

* Nor would it surprise your Editor.

has been compiled with constant reference to the family archives, to contemporary accounts and to press notices, the character remains somehow incomplete. It is through no fault of the author that, even when we have traced the movements of this "somewhat elusive being", this composer-orthopaedist-works manager, we are still baffled by their motivation.

A similar slightly eccentric but faceless picture emerges from his music, however well-wrought and subtly different from contemporary styles it may be. Mr. Layton's study of "The Stylistic Personality" concentrates attention on each aspect of Berwald's technical equipment in turn. "The advantages of this course are quite clear", says the author. Perhaps the disadvantages are not so clear, but the most serious is that the work on which Mr. Layton's highest claims for Berwald rest, the *Symphonie Singulière*, is nowhere examined as an entity: it is difficult to assemble a coherent impression of a masterpiece from scattered references to its melody, harmony and to selected structural features. Of course, we can turn to the actual sound for the coherent impression, but a genuine study of style should at least attempt to demonstrate the synthesis in operation. A composer might master the melodic facility (highly repetitive on this showing), harmonic and structural gambits described in these chapters and remain a rather bad composer. In much of his output Berwald was just this, and one wishes that Mr. Layton had faced the remarkable superiority of the composer's best work with a more penetrating analysis than his declaration that "the only thing to be done in the presence of miracles is to point them out".

Some of the best writing in the book is found in the introductory paragraphs of these chapters, where brief but admirably balanced accounts are given of the changing emphasis romanticism and emergent nationalism brought to each musical element. It is the more frustrating when the specific details descend to dull technical rigmaroles (see the third quotation above), some of which are not even accurate—e.g. in Ex. 28 the "almost Regerian modulation into the key of the leading-note" is in fact the most platitudinous Phrygian cadence *on* to the dominant of the mediant, and in Ex. 21 the "nine-eight suspensions" are seven-six *appoggiaturas*. The appendices include very full tables of contemporary musical and other events (the relevance of most of this to the main thesis escapes me) and of Berwald's works; the bibliography and discography reveal much Swedish material not generally known in this country.

Francis Poulenc. By Henri Hell, translated by Edward Lockspeiser. Pp. xx + 118. (Calder.) 1959. 21s.

Though we must admire the publishers' enterprise in issuing an English translation of the first book on Poulenc within a year of its appearance in France, we may feel that they would have done better to commission an entirely new book from the translator. His few introductory pages convey a far more balanced impression of a musical personality and its main poetic *stimuli* than do M. Hell's ninety pages of biography with running commentary. Despite a few lapses (were the Third Programme's tenth anniversary commissions issued optimistically in 1947?), this account has been compiled with care, and it includes many of the composer's own comments that future biographers will borrow. But the cursory examination of each work that comes along and the citing of critical opinion of the day are no substitute for the study of Poulenc's curious stylistic amalgam which is still needed. The songs emerge best from this treatment, for the clues to their poems which M. Hell offers are more pertinent here than any musical examination. Elsewhere his attempts at succinct analysis raise more questions than they answer:

The form of the work (1949 piano Concerto) is simple to follow: two themes in the opening movement, the second movement is a typical andante and the final Rondeau, using a popular American song and also a quotation from a "matchiche", is a tongue-in-the-cheek skit. The piano is not brought into prominence as in the traditional Romantic concertos, nor are the themes developed in the conventional manner. It is a concerto of tunes rather than themes, which is one of its main merits.

As well as Mr. Lockspeiser's preface and his synopsis of *The Carmelites*, there are appendices (catalogue and discography) to pad out a rather thin guinea's-worth. The one music example is only slightly inaccurate and the illustrations are well reproduced.

P. A. E.

Orpheus at Eighty. By Vincent Sheean. Pp. 372. (Cassell.) 1959. 25s.

Mr. Sheean's new book seems to have been inspired by the work of Aldo Oberdorfer, who in the interludes and commentaries of his *Autobiografia dalle Lettere* (Milan 1941) and in his posthumously-published, unfinished *Giuseppe Verdi* (Milan 1949) made a brave attempt to replace the frock-coated figure on the pedestal in the piazza by a living human being. A gifted and extraordinarily stimulating writer (in spite of Ernest Newman's withering scorn for his views of Ludwig II of Bavaria), Oberdorfer has had followers in Italy, including Emilio Radius in his *Verdi Vivo* (Milan 1951) and Luigi Gianoli in his *Verdi* (Brescia 1951). In France, Marcel Moré's remarkable essay *La foudre de Dieu* (*Dieu Vivant*, No. 26, 1954) could hardly have been conceived without Oberdorfer's example. The work of all these writers is interesting and refreshing; as one of them has said, the earlier biographers were almost terrified of psychology; the school of Oberdorfer has redressed the balance in this matter.

The opening of *Orpheus at Eighty* depicts Verdi in 1893, after the third performance of *Falstaff* at La Scala—his farewell to the theatre. Then all his earlier relations with Milan are recalled in a series of prolonged flashbacks. "A little too obviously the book of a hoped-for film", one thinks. But with the succeeding chapters this suspicion of the author's purpose has to be dismissed. The first performances of *Falstaff* in Rome and Paris provide starting points for recollections of the composer's associations with those cities. Rome and *La Battaglia di Legnano* lead to the historical background and Verdi's role in the Risorgimento; Paris suggests the story of his relations with Giuseppina Strepponi. The film-like technique of the opening is practically abandoned in the latter part of the book. A chapter "Home" is concerned with Verdi at Le Roncole, Busseto and Sant'Agata, and a final discussion of the relations with Boito brings us back, easily enough, to *Falstaff* at Milan in 1893. Meanwhile, the whole story of Verdi's life has been told, a little disjointedly, perhaps, for those to whom it is new, but always interestingly, even for those who have read it many times over in other books.

In a Bibliographical Note, Mr. Sheean gives his chief sources, which are the usual major Italian ones. He refers to his "bedside list" and this is somehow very revealing—his whole book reads as if it had been written in bed. There are too many slips in the discussion of the historical background. Study had left many names of places and people going round and round in the author's head, but they did not always fall into the right places in his book. Verdi's hospital at Villanova d'Arda is transferred to Villafranca, scene of the Treaty of 1859; Custoza, where a fatal battle took place in 1866, becomes one of the possessions of Marie Louise, Duchess of Parma, Piacenza and *Guastalla*; Sir James Hudson's Christian name is given wrongly in four places; Garibaldi is said to have made his escape through Venice in 1849, after the fall of the Roman Republic (Mr. Sheean can hardly have read Trevelyan's unforgettable description of Anita's death and burial in the sand-dunes near Ravenna and then the flight across the width of Italy to the shores of Tuscany). How can Verdi have sent Marie Louise the hymn he wrote at Mazzini's request in 1848, when she had died in the previous year? This last mistake is taken over from Gatti's rather unfortunate revision in 1951 of his great work of 1931. Further currency is given to Gatti's little fantasy about the rivalry of Donizetti and Verdi for the favours of Mme. Appiani.

Writers of the school of Oberdorfer, after study of the more easily accessible documents, fill in the gaps by flights of the imagination, often suggested by psychological theory, arriving thus at what "must have happened". If the thing is well done the results are well worth reading. But everything depends on the author's knowledge of the documents and the quality of his imagination. Psychology can only suggest explanations. New documents are needed to prove these theories right or wrong. Mr. Sheean,

like his Italian foregoers, finds plenty of scope for imaginative reconstruction in the story of the relations of Verdi, the impresario Merelli and Giuseppina Strepponi. "We do not know precisely when Peppina left Merelli's bed and board, or when Verdi's quarrel with the manager reached its height; all we can conjecture is that the two events were not far apart in time and not unrelated". And so on, and so on. But suppose it can be proved, as indeed it can, by documentary evidence, that Giuseppina was not the mistress of Merelli at all? The father of her two illegitimate children, born respectively in 1838 and 1841, was the famous tenor Napoleone Moriani. There was another pregnancy in 1838-9, terminated by a miscarriage, and no one was more surprised or put out than Merelli: "Reply at once and tell me if the rumour is true that la Strepponi is five months gone with child, for how should I get on in that case?" Mr. Sheean, discussing the suggested autobiographical element in *La Traviata*, commits himself to the statement: "Peppina was a perfectly healthy young woman without a germ or a cough in her system". But what does Giuseppina herself say, in a letter of 14th March, 1842? "A consultation took place a few days ago and, when the examination was over, they declared unanimously that I shall die of consumption if I don't immediately abandon my profession". The more one explores the documents, the more one distrusts the conclusions of the flightier biographers.

Mr. Sheean's best chapter is his last, and it is the best because here he had a guide of a very different sort. Piero Nardi's *Vita di Arrigo Boito*, of 1942, is a model biography. Nardi never went an inch beyond the evidence of the documents before him, which were extraordinarily rich and varied, including both sides of the correspondence of Boito and Verdi, and the love letters of Boito and Eleonora Duse. One can hardly ever disagree with his linking commentary. Mr. Sheean has presented a good deal of this material for the first time in English, and thereby saved his book.

Recommended for reading in bed.

F. W.

Mozart-Jahrbuch 1957. Pp. 241. Salzburg, 1958.

Ten years ago towards the end of Goethe's bicentenary celebrations when every Germanist felt it his duty to enlarge, if not always to enrich, the bibliography of the Sage of Weimar by publishing endless works about him, one exasperated wit suggested that the book to end all books should be entitled "*Goethe and*".

A similar reaction is felt on reading this compilation of the latest gleanings of Mozartiana. In great humility it must be added at once that some of the most famous names amongst Mozart scholars appear, that the contributions are written in a lucid style and that the book is beautifully got up with clear music examples and excellent annotations, and yet at the end one wonders how much of it really brings us closer to the spirit of the great master.

The contributions may be readily divided into three groups: those dealing exclusively with musical technicalities, those of a wider and lay character for the musicologist and thirdly the biographical material.

Of the first group the two articles by the Badura-Skodas are stimulating. Eva Badura-Skoda delves into the problem of legitimate and illegitimate ornamentation with regards to Mozart's piano music. It is a wisely balanced article and draws two forceful conclusions about the use and abuse of "graces". Her husband, Paul Badura-Skoda, deals with the question of the figured bass in Mozart's piano concertos, advocating the restoration of the figured bass in the earlier concertos and its inclusion even in the later ones.

Ernst Hess from Zürich reopens the investigation into the authenticity of the bassoon concerto (K.230a), reminds the reader of past opinion and comes down decidedly on the side of those who look upon it not as a Mozartian composition. In conclusion Hess ascribes the work to the Frenchman Devienne.

For the musicologist there is the account of Spohr's debt to Mozart, a rather diffuse article on the musical output of an astronomical clock in Innsbruck, Schmid's "The Destiny of a Mozart MS"—a study in the vagaries of a string quartet minuet manuscript,

and a work on the concept of *tempo* in Mozart's music. Landon's "Masses falsely attributed to Mozart" promises to be of great interest but disappoints with its perhaps inevitably inconclusive findings. The same criticism must be levelled against Rudolf Elvers' account of "Mozart pages published up to 1800 by the printer Rellstab", and Steglich's treatise on the relative importance of words and music. But to end this section on a more constructive note reference must be made to the entertaining hypothesis of "Don Giovanni and Casanova" and Hans Engel's "Mozart between Rococo and Romanticism" where he points out that whereas Mozart was still using rococo texts his music had outgrown this florid and frivolous style.

Of the third group, the information presented in Hummel's "Extracts from the diaries of Nannerl and Wolfgang Mozart" shows the boy to be the more acute observer of the two; his entries are more personal and he is ready to pass judgment. One significant point arising from these pages is that a reconciliation between Wolfgang and his Archbishop may after all have taken place. O. E. Deutsch's "Extracts from Schiedenhofer's Diary" throw a little light on the Mozarts' social round from 1774-78. Federhofer's "Mozartiana in Styria" and Klein's "Unknown Mozartiana 1766/67" respectively show interest in Mozart in the provincial city of Graz and the rich musical heritage into which Wolfgang entered in his native city.

Other contributions include Schmid's "Mozart and Monsigny", the latter being one of the founders of French *opéra comique*, "Mozart as seen by H. G. Nägelis", a Swiss musicologist, Orel's "New Gerliana" (Gerl being the first Sarastro) and Haas' "Abbot Stadler's autobiography" which includes some interesting reminiscences of Haydn and Mozart.

A full cosmopolitan bibliography for 1956 ends this year-book, a book on which so much fine scholarship has been bestowed that it seems all the greater pity that some of it has been wasted on trivialities.

C. L.

Die dreistimmigen Inventionen von J. S. Bach. Von Johann Nepomuk David. Pp. 36. (Vandenhoek & Ruprecht, Göttingen.) 1959. DM 4.80.

J. S. Bach. *Clavierbüchlein vor Wilhelm Friedemann Bach.* Edited in facsimile with a preface by Ralph Kirkpatrick. Pp. xix + 154. (Yale Univ. Press. 1959. London, OUP. 8os. net.)

J. N. David has quickly followed up his analysis of J. S. Bach's Two-Part Inventions (cf. THE MUSIC REVIEW, XIX/3, p. 244 ff.) with a similarly produced companion-volume on the Three-Part Inventions, which Bach himself had called alternately "Fantasias" and "Sinfoniae". David's penetrating comment tries to prove that a conscious thematic kinship exists between the three-part Inventions and their tonally correlated predecessors in two parts. He knows how to drive home his point of view in cleverly managed notational juxtapositions such as this:

Ex. 1

in which I shows the *incipit* of the two-part invention in a minor while II represents the two staves of the *incipit* of the three-part invention in the same key.

It seems strange that David (who evidently takes pride in his continuous demonstration of this inter-relationship) fails to acknowledge that—more than fifty years ago—Albert Schweitzer in his book on J. S. Bach (first published in 1905) had already drawn attention to this fact in stating that each two-part invention and its three part “corollary” had been conceived simultaneously. It was also Schweitzer who described the fascinating progress of gradual refinement in these Inventions, leading from the preliminary draft of the *Clavierbüchlein* begun in 1720, to the final Leipzig autograph of 1723. Today students are fortunate enough to be able to examine Bach’s creative processes by comparing the two autographs in two easily accessible facsimile-reprints. While the autograph of 1723 (lodged in the Berlin State Library) was reproduced by G. Schünemann in 1943 (reprinted in 1950 by C. F. Peters, Leipzig), Friedemann’s *Clavierbüchlein* (which contains—*inter alia*—all the two-part and nearly all the three-part Inventions in early drafts) has only quite recently become accessible in a beautiful facsimile reprint, published by courtesy of Yale University, and edited by Ralph Kirkpatrick whose excellent preface pin-points the manifold variants in both drafts and foreshadows some of the important findings of Wolfgang Plath whose authentic edition of the *Clavierbüchlein* is now in preparation as part of the *Neue Bach Ausgabe*, Göttingen. It is a pity that J. N. David shows so little interest in musicological matters. As in the case of his analysis of the two-part Inventions, intriguing textual and performing problems have passed him by. His lack of philological equipment lands him occasionally in a real hole, as in the case of this passage in the 3rd three-part Invention in E major:

Ex.2



Referring to the above quotation he says: “Eine echte Coda . . . bringt den Sopran noch zu Ueberstürzungen seiner Aussage. . . .” Kirkpatrick’s facsimile edition (p. 141) proves that the incriminated passage is only a later embellishment of the original which reads:

Ex.3



*David’s reproduction of this passage (p. 16 and 17) is marred by misprints which are here corrected.

David is also evidently wrong in reproducing the *appoggiatura e* before the last beat of the fermata-bar 34 in the same piece. For this *appoggiatura* is spurious; it is to be found in neither of the two autographs. In his otherwise thoroughly creditable analysis of the three-part Sinfonia in E flat (Sinfonia no. 5 in the autograph of 1723) he speaks glibly of the two melodic lines cultivating with deepest expression their “Verzierungs-künste”—without a word of comment on the fact that the first draft (*Clavierbüchlein*, Fantasia no. 13; Kirkpatrick’s facsimile edition, p. 142 ff) is totally devoid of these ornaments. David’s ignorance of the MS sources finally becomes painfully evident in his preface in which he asserts the term “Sinfonia” to be alone authoritative (in contrast to the usual “Inventio”), thereby overlooking the fact that the three-part pieces were called “Fantasiae” in the *Clavierbüchlein*. Mr. David’s welcome analytical commentary on two of Bach’s most inspired pedagogical collections of music for the keyboard would have been of greater value if it had paid more attention to the original sources.

H. F. R.

Music in Medieval Britain. By Frank Ll. Harrison. Pp. xix + 491. (Routledge and Kegan Paul.) 1958. 60s.

Gregorian Chant. By Willi Apel. Pp. xiv + 529. (Burns & Oates.) 1958. 84s.

These two massive studies have more in common than solid scholarship. Both are concerned with liturgical music of the Middle Ages and both gain enormously by their use of liturgiology as an approach to the subject. In particular, Dr. Harrison's special knowledge of English practices is a key that has unlocked a number of musical puzzles. Or to take a less specialised problem: why did the mediaeval motet disappear? Because, says Dr. Harrison, "if the motet was normally sung after the Sanctus, as we have assumed, there was an element of cause and effect in the development of one and the disappearance of the other". The polyphonic settings of the Ordinary brought in long passages on single syllables in *Sanctus* and *Agnus Dei*. "The result was that the time between the Sanctus and the Consecration, which had always been at the disposal of the musicians, was now filled by the singing of the longer polyphonic Sanctus, down to the end of the first Hosanna, and the Benedictus was sung after the Consecration". A passage in his preface also puts his own principal subject (liturgical polyphony) in correct perspective with Dr. Apel's (liturgical monophony):

"Because the polyphonic music of the Middle Ages was the ancestor of all the techniques of composition which have been developed since the sixteenth century, there is a tendency to overestimate its place in the liturgy and in the musical life of the time, as distinct from its historical importance from our point of view. It is not always realized that ritual plainsong was the staple fare of the medieval musician, the material of his musical education and the basis of his professional qualifications. The place of polyphony among the liturgical arts of poetry, music, ceremonial, vestment and ornament cannot be seen in its true proportion apart from the order and forms of the liturgy, nor can the special characteristics of its style and design be understood apart from the ritual which was its fount and origin. . . . The yearly cycle of the liturgy was both a *Gesamthunstwerk* of the liturgical arts and an aural and visual representation of Christian doctrine and history. The place of polyphony in this union of the liturgical arts and crafts is analogous to that of the finer carving of an image, a chantry chapel, a choir-stall or a fan-vault in the *Speculum* which was the medieval cathedral."

Both he and Dr. Apel accordingly devote useful chapters to the structure of the liturgy and the liturgical year, with definitions of many terms that are very familiar to Catholics and many non-Catholics but which puzzle the average layman or student. Indeed Dr. Harrison's account of the Sarum Use will probably be valuable to Catholics as well.

That last point also indicates the difference between the two books. Dr. Apel's book is a superb compendium of information about plainsong—its notation, its history, its forms—based, as he freely admits on Peter Wagner's monumental *Einführung in die Gregorianischen Melodien*, which is now doubly inaccessible to many readers in that it is out-of-print and hard to find in addition to being in a foreign tongue. It adds a great deal to Wagner in both critical analysis of the forms and historical information, to say nothing of the author's own valuable opinions. (He does not hesitate to disagree with Wagner.) But it is—one says it in no spirit of denigration—essentially concerned with the already known. Dr. Harrison's is much more a specialist work; he is not of course among the earliest explorers of this field but no one before him has laboured in it both so thoroughly and so completely. (Bukofzer and others have been thorough enough, but no one else has surveyed the whole field from the Conquest to the Reformation and given us an all-over picture.) Even Dr. Harrison has left a *lacuna*—secular music—which he papers over in his preface, on the grounds that early Tudor secular music "was the vanguard of the spirit of the Renaissance in England, and so does not come within the scope of this book. . . . Earlier examples of secular music are few and of minor importance, and I have not dealt with them here". One is reminded of a recent book on English mediaeval architecture which leaves out the castles; one more chapter—or the insertion of the word "liturgical" or "church" in the title—would have put the matter right. However, in compensation, he gives a long and excellent account of the beginnings of Continental polyphony in which, among other things, he expresses scepticism concerning the "replacement" theory of the use of the *Notre Dame clausulae*.

Two of Dr. Harrison's theories are of outstanding interest; they concern the first layer of the Old Hall manuscript and the origin of the carol (or, at least, of some carols). It has for some time been agreed that the "Roy Henry" of Old Hall cannot be Henry VI, as was formerly supposed; he must have been Henry V; but Dr. Harrison now puts forward reasons for supposing that he was Henry IV whom a contemporary chronicler describes as *in musica micens*, whereas no comparable claim has ever been made on behalf of his son. This suggests, of course, a still earlier date for the whole first layer of Old Hall, bringing it closer to the Chantilly Manuscript (Condé 1047) with which it has two composers in common—John Aleyn and Mayshuet—though Dr. Harrison's book went to press just too early to catch Mr. Trowell's clinching argument on Aleyn's famous motet "*Sub Arturo/Fons/In omnem terram*" in *Acta Musicologica*, xxi. (Similarly Dr. Apel might now wish to add a few footnotes to his remarks on "Old Roman" chant; no book on a field subject to current research can hope to be absolutely up to date.)

Dr. Harrison's theory concerning carols springs from an earlier point in his book: that "the chief liturgical function of a conductus was . . . to act as a substitute for the *Benedicamus*" on certain feast-days. The *conductus* disappeared during the second half of the fourteenth century and he suggests that "the words of some polyphonic carols, a genre which appeared about the time the conductus was going out of use, make it likely that the sacred carol of the fifteenth century took over from the conductus the role of *Benedicamus* substitute on certain festivals".

But merely to discuss points and theories gives little idea of the scope and value of the book. It deals not only with compositions, their technical style and their liturgical use, but with choirs and institutions, music in monasteries, cathedrals and parish churches—the whole ecclesiastical field indicated by the title—widely and in depth. The subject is enriched by a vast amount of original research; music examples are used copiously and the whole apparatus of appendices, bibliography and indices is superb. The book is a real monument of British musical scholarship and a most auspicious opening to Dr. Wellesz' series of "Studies in the History of Music".

Gregorian Chant is also monumental in its rather different way; it is equally thorough, equally scholarly, but source research plays a much lesser part; Dr. Apel's "personal" contribution consists rather of type-analyses and of judicious summings-up and reasoned judgments on hotly debated points. Yet no less valuable are what one may call the "mechanical" results of his learning, such as the complete chronological list of known documents concerning the early development of Christian chant on pp. 38–42. The investigation of plainsong history has been bedevilled by the pious; the vast majority of its historians have, naturally, been clergymen who—whatever their powers and their probity as scholars—have been inevitably, however unconsciously, influenced by their religious beliefs. Dr. Apel may or may not be a devout Catholic but he is first and foremost a pure scholar—and that counts for a great deal. He may not be a sceptic in the religious sense but he is healthily sceptical of what are essentially assumptions of faith. For instance, he rejects "the premise that the development of the liturgical calendar, of the liturgical texts, and of the liturgical music are strictly synchronous phenomena, in other words, that the permanent institution of a certain feast entails and insures equal permanence of the texts and the melodies that were originally used". It is "nothing more than wishful thinking to assume that a liturgical melody is necessarily as old as the text to which, or the feast at which, it is sung". So "we cannot but admit that we know nothing about the liturgical melodies until we approach the period from which we have the earliest musical manuscripts, that is, the end of the ninth century". Similarly with the assumption that "Ambrosian chant" has anything to do with St. Ambrose:

"We do not mean to deny the possibility that highly ornate melodies may have existed at the time of St. Ambrose. . . . We only profess our complete ignorance as to what these melodies were like and whether they had any relationship to those that we find either in the Ambrosian or Gregorian repertory".

On the vexed question of Gregorian rhythm the author is properly cautious—though he rather surprisingly feels "that the importance of the rhythmic problem has been somewhat

"...aggregated". He naturally denies the historical correctness of the modern Solesmes system, whatever the beauty of its results, but he fairly describes it and the various other theories, modestly concluding that "if . . . I am permitted to express my own views, I would say that for the over-all tradition of the chant the method of Pothier comes as close to being a plausible and practicable solution as may be expected".

On one or two points one would like to argue with the author. Does Aurelian of Réôme's testimony that "*the tristropha* was sung as a rapid pulsation like a vibration of the hand" really mean simply that the note was rapidly reiterated? "*Ad instar manus reverberantis*" evokes rather the image of a modern trill. Surely it is not a coincidence that these so-called "repercussive neumes" occur in the vast majority of cases for C and F, the two notes with a semitone below them.

The study of melodic progressions and the principles of repetition, sequence, varied repetition and so on (pp. 252 ff.) is particularly valuable, and the concluding "Prolegomena to a History of Gregorian Style" is a first-rate summing-up. There are two specialist chapters on Ambrosian chant and "Old Roman" chant by Roy Jesson and Robert J. Snow respectively.

G. A.

Tonality, Atonality, Pantonality. A study of some trends in twentieth-century music.
By Rudolph Reti. Pp. xii + 166. (Rockliff.) 1958. 27s. 6d.

This a thoroughly fascinating book. In a lucid and logical style it attempts the gigantic task of answering today's number one musical question: Where is music going?

The author has very definite ideas on this subject. They are especially cogent because he also knows, and describes quite clearly where music has *come from*. He is a "modernist," to a certain extent, if you will; but his roots go far back into the past. He is a composer who feels that he is on the right track—that he has "figured things out"; but his statements are free from the slightest trace of that sort of arrogance one often encounters in the prose writings of modern composers.

Moderation is, in fact, the keynote of this remarkable book, and moderation itself is today highly remarkable. It does not have the quick appeal of an extreme position, be it to the right or left of centre. All the more reason to admire and to praise it when it appears!

Unfortunately, book reviews require one to deal in summaries, in "nutshells". Therefore we shall be brief. The "nutshell" content of Reti's book might be defined as this: tonality is dead; atonality, when practised according to "rules" leads to sterility; the future lies in a "third force" which he calls pantonality.

Pantonality is not a system or a technique, therefore it cannot be defined in the more precise way that twelve-tone atonality can. A few quotations from Reti will do more than anything else to indicate what he means:

"The characteristic attribute of pantonality, on the other hand, through which it becomes a truly new concept and not merely an increased expression of classical tonality, is the phenomenon of 'movable tonics', that is, a structural state in which several tonics exert their gravitational pull simultaneously, counteracting as it were, regardless of whether any of the various tonics ultimately becomes the concluding one."

"In the pantonal picture much of the atonal fabric, many of the melodic figurations and chordal combinations of atonality—indeed, of atonality, not of simple chromaticism—can be and usually are included. Yet the significant point is that the composer still does not use this material to develop an atonal picture in the sense of the original twelve-tone technique, but rather uses the atonal figurations to form those new constructions just described in which a diversity of tonal impulses elevates the atonal shapes to a design of uninterrupted coherence."

"In the specific atonal sphere the dissonances appear without being identified as dissonances—as though there were no tension, no 'longing to be resolved' inherent in them. But in the 'pantonal' musical utterances of our time, which at their face value may appear just as full of dissonance as any atonal design, we see quite a different tendency."

Reti is led to reject, in the last analysis, the atonal road to musical salvation as leading to shapelessness and incoherence and wonders "whether a composer turning to the twelve-tone technique as 'the most difficult way of expression', does not harbour deep in his heart the hidden hope that there for once he would be on safe ground; that here he would be less exposed to the danger of occasionally not knowing how to give his thoughts a definite form, in fact, sometimes to let 'form' replace thought. This desire for protection, this fear of perhaps being lost in the ocean of modern musical expression, was certainly at least one of the reasons why quite a few composers turned, and still turn, to this technique". He also makes the astute observation that "in spite of all efforts of even the most 'orthodox' twelve-tone composer to avoid tonal by-effects, it is almost impossible to set up a series of chord progressions from which no vestige of overtone relationships or implications of them would sporadically sound through".

For Reti, the twelve-tone brand of atonalism—indeed, the whole idea of striving for absolute atonality—is based on negative factors, and "among all these experiments, those which are primarily based on negation, have a chance to survive only if a way be found to integrate them into the general musical whole. Unless these new techniques themselves become part of the universal musical 'law', they will remain less than short-lived, even if they were hailed by those who introduced them as the last word in artistic achievement".

Reti observes further that many twelve-tone composers have abandoned their strict adherence to the "rules" and are using this technique much more freely and loosely than formerly and that since "in the realm described as pantonality all kinds of atonal or twelve-tone shapes may be and are included, one cannot but speak of a rapprochement of both spheres. Indeed, the undeniable fact of such a rapprochement constitutes one of the most significant symptoms in the musical evolution of our time".

This, Reti believes, is why few composers today consider twelve-tone technique "an exclusive way of composing but prefer to work alternately in twelve-tone and free style".

Very acutely, Reti summarizes the dilemma which every composer faces, regardless of what "style" he adopts: "the twelve-tone composer finds a firm structural basis in his ever-recurring row, but in this very firmness he is often tempted toward a construction without inner harmonic meaning. No such scheme dominates the shaping of the free-style composer. He, however, is faced with the opposite danger of diffusing his thoughts in a design without a clear structural basis regulating it".

In music based on classical tonality, continuity was provided "by the cadential scheme and by thematic coherence". Something of this, the author feels, must be retained, and it is retained in pantonality, which becomes "the great unifier". It may unify tonality and atonality and, in its highest emanations, even combine all three—tonality, atonality and itself, pantonality—into one universal style of organic freedom".

We have used Reti's own words as much as possible, because his words are well worth reading and worth pondering. The entire book, short as it is, is packed with interesting and provocative statements, all of which bear directly on the subject in hand but many of which suggest other directions of thought that might well have led to equally interesting results had they been followed independently. Even the introductory chapter on conventional harmony and tonality contains much food for thought. The short treatment of Debussy is remarkable revealing. There are very few "asides" in this compactly-written book, but those few are invariably of interest. The eleven lines devoted to Janáček are a case in point. Reti writes: "through several theoretical publications and still more through his inspired and highly individual compositional work, he helped to round out the image of modern music which during his lifetime had begun to assume ever wider significance. He was able to instil a human impulse which is not very often encountered in modern music into his harmonically and rhythmically new fabric. Much of his music awaits discovery by wider circles".

With admirable forthrightness, Reti admits that his musical sympathies are not on the side of Webern, to whom he devotes relatively little attention, giving only one example. Only history will prove whether this is a strength or a weakness in the present work. As of the moment, when post-Webernism is *the* accepted direction of "advanced" music,

this oversight (if such it be) may appear strange. If Reti's fundamental thesis proves to be correct, however, the post-Webernist cause is still-born.

By the same token, the post-Webernists are scarcely mentioned—except for the analysis of some music by Boulez. Either Reti was not familiar with the works of such younger composers as Henze, Nono and Stockhausen, who are not so much as mentioned, or he chose to ignore them. Or both. That his knowledge of post-war developments on the continent was somewhat incomplete is indicated by his reference to Boris Blacher, as one of "the younger, less orthodox twelve-tone composers, who are swerving more and more away from pure atonality". (Blacher is neither young nor an atonalist.)

Whether pantonality proves to be the musical direction of the future in precisely the way envisaged by Reti or not, this book is full of ideas, information and stimulation. It might be added that Reti was in an excellent position to speculate and even to prophesy about modern music. He was formerly "in the thick of it" in Europe, having been in close touch with Hauer as well as with Schönberg. He gave the first performances of Schönberg's *Drei Klavierstücke*, op. 11, and *Six kleine Klavierstücke*, op. 19. The high quality of his musicianship and analytical penetration is demonstrated by the analyses of the fifteen fairly extensive musical illustrations printed at the end of the book.

E. H.

[It seems worthwhile to add to Dr. Helm's review the following short list of corrections to the text of the late Rudolph Reti's book:

Page 73, second line, last word should read "atonal".

Page 96, line nineteen, "F" should read "F sharp".

Page 116, line three, "8" should read "7".

The reader is also referred to Reti's previous book, *The Thematic Process in Music* (Macmillan, New York, 1951) and to Hans Keller's discussion of it on pp. 156–60 of THE MUSIC REVIEW of May, 1957. It is a scandal that the book has remained unpublished in this country and therefore very little known here. (ED.)]

The Fugue in Beethoven's Piano Music. By John V. Cockshoot. (Published as a volume of the series "Studies in the History of Music", ed. Egon Wellesz.) Pp. xv + 212. (Routledge & Kegan Paul.) 1959. 32s.

In 1936 Tovey started the very last page of his unfinished book on Beethoven with the ominous sentence: "Beethoven's fugue-writing is a sore subject with many musicians". It shows commendable courage to have tackled this ticklish matter, even within the narrow limits of keyboard music. Cockshoot's study has grown out of an Oxford thesis which secured him the B.Litt. in 1951. On the author's explicit assurance it has "since been fundamentally revised and rewritten in the light of further research". The bulk of the book is devoted to a painstaking structural analysis of the fugal finales of the Sonatas op. 101, 106, 110 and of the final fugues in the *Diabelli Variations* and in the *Eroica* (or *Prometheus*) Variations, op. 35. The author's analytical efforts with regard to the piano fugue on the Prometheus Theme are particularly welcome since—incredible as it may sound—he has not been able to trace any previously written stylistic analysis of the work. The appendix also provides a useful transcription of this fugue in open score, explaining by a system of convincing typographical symbols its intricate part-writing. Mr. Cockshoot has also carefully investigated the one and only sketchbook by Beethoven, now lodged in the British Museum under Add. MSS. 29801, reproducing a facsimile of the early Fugue in C (first published by A. E. F. Dickinson in 1955) of which he gives an interesting account with special reference to Albrechtsberger's corrections. Better still, in a chapter devoted to "Fughettas, Fugatos, Canons and short passages of imitative writing" he completely transcribes an early sketch for Variation VII in the early set of Variations on Righini's "*Vienni d'amore*" (Bonn, 1790). All this goes to the credit-side of the book in which, quite correctly, the importance is stressed of Beethoven's sketchbooks for a deeper understanding of the conceptual problems of his music. It is here that disappointment

sets in. Mr. Cockshoot admits in the preface that—with the sole exception of the sketch-book in the British Museum—he has been "reluctantly obliged to take his material at second hand", i.e. that he has had to rely entirely on Nottebohm and Schenker and their often fragmentary and conflicting reproductions of these sketches. The reasons for this unsatisfactory state of affairs, as given in the preface, are not entirely convincing. The disorder in German and Austrian libraries and their reluctance to provide microfilms for foreigners may have prevailed at the time when Cockshoot's thesis was written. It no longer exists and it is hard to understand why, in the years intervening between his graduation and the publication of his book, the author did not renew his efforts to obtain the necessary source material or to investigate the sketches on the spot. In the author's preface acknowledgments are paid to Dr. Krüger-Riebow, "Director of the Music Division of the Oeffentliche Wissenschaftliche Bibliothek in Berlin". Now Krüger-Riebow held that post only for a short while (1950–51) as successor to Dr. Wackernagel. By 1952 he had defected to West-Germany and was succeeded in turn by Messrs. Vierneisel and Köhler, none of which figure in Cockshoot's list of acknowledgments. Stranger still, the name of the greatest living expert on Beethoven's sketches—Professor Joseph Schmidt-Görg, the director of the Beethoven Archive in Bonn—is also absent from his book. Schmidt-Görg, in his Beethoven article in *Die Musik in Geschichte und Gegenwart*, had stated that by that date the Beethoven Archive in Bonn already possessed 4500 photostats of Beethoven's sketches. In addition, he pronounced in that article the final verdict on Nottebohm whose publications of these sketches he calls "verdienstvoll, aber wissenschaftlich völlig unzulänglich". In 1935 Schmidt-Görg had already published his *Katalog der Handschriften des Beethoven-Hauses und Beethoven-Archivs* which finds no place in Cockshoot's extensive, but not up-to-date bibliography. In that compilation more recent important publications on these sketches—like W. Vierneisel's "Kleine Beethoveniana" (*Schmidt-Görg Festschrift*, 1957)—are notable absentees. Among the few recent publications actually listed by Cockshoot figures Willy Hess' "Check-List of Beethoven's Compositions not contained in the Gesamtausgabe". This publication is described here as an "article in Hinrichsen's Music Book VIII, London, 1954". Unfortunately, that bibliographical entry is totally at variance with the facts. Hinrichsen's Music Book VIII was actually published in 1956 and does not contain the "Check-List" at all, for the author withdrew it in 1955. It was published in 1957 by Breitkopf & Härtel, Wiesbaden. The result of all this circumstantial evidence seems to be that—contrary to his assurance in the preface—the author has not seriously revised his thesis in the light of further research. Information received before 1951 was allowed to pass unchecked into the proofs, with the result that Cockshoot's comment on Beethoven's sketches (other than those lodged in the British Museum) lacks scholarly reliability. Thus, he has considerably reduced the value of his otherwise meritorious book.

Puccini. A critical biography. By Mosco Carner. Pp. xvi + 500. (Duckworth.) 1958. 70s.

This "critical biography" is a masterpiece of musical and psychological evaluation and surely the best and most exhaustive account in any language of the flamboyant *maestro* with the unforgettable "*povero faccia*". It is superbly balanced in its response to the dual demand for an authoritative, unembellished biography and for a critical but unprejudiced assessment of Puccini the much maligned musician. It succeeds admirably because its author has ignored the temptation to turn his book into a psycho-analytical case history. Usually nowadays all too much attention is paid to the great composers' sordid little love affairs at the expense of the music which—after all—is what matters most. For the first time a full-scale study of Puccini gives the composer his due. To be sure, Dr. Carner is well aware of the psychological problem. He thinks mother-fixation was at the bottom of it and he duly mobilizes the terminological arsenal of psychoanalysis in pursuit of this arresting idea. I am the last to quarrel with him over this matter (confined to pp. 252–265), after having used similar Freudian arguments in the much more complicated case of Gustav Mahler. However, I do not attach much importance to the whole question—in

contradistinction to most of the reviewers of Carner's book. The music is all that matters and on the music of Puccini Dr. Carner speaks with authority and conviction.

Quite rightly he sees in Puccini a legitimate offspring of Monteverdi and Verdi, a last exponent of "pregnant vocal melody". However, as a good musicologist of Guido Adler's school Dr. Carner presents a truly evolutionist picture of Puccini's stylistic development. He probes the ancestral roots, especially in his fascinating record of Puccini's early music, and relevantly proves that the creative subsoil of Puccini's peculiar emotive style is to be found in Bizet's *Carmen* as well as in Catalani's *Dejanice* and *Loreley*. Tracing the influence of Japanese, Chinese and American musical folklore on Puccini's "exotic" operas, Dr. Carner deepens our admiration for the creative artist Puccini who could so miraculously assimilate these "alien bodies", turning them into legitimate elements of that Puccinian idiom which is so easy to recognize and so difficult to analyse. The refinement of Puccini's musical language, especially under the impact of Debussy, Ravel and Stravinsky is underlined in the chapters on *La fanciulla del West* and *Turandot* and the organic weakening of Puccini's melodic invention after fifty is not glibly glossed over. Quite naturally, the biography occupies the greater half of the book which is written with easy fluency and assurance and delightful to read. The value of that biographical section is much enhanced by the inclusion of many hitherto unpublished letters and by the sober account of the marital entanglements of Puccini's middle period. This is a book of life-long devotion to a great, unconventional, erratic artist. Surely the measure of its success with the reader is the undeniable fact that it increases one's love for Puccini, and cements one's respect for his *œuvre*, so triumphantly alive 35 years after his death—without blunting one's critical arguments against the sensational and hyper-sensuous side of his art. It will go a long way to keep the *maestro's* memory green and the aesthetizing bloodhounds at bay.

H. F. R.

An Introduction to Music. By David D. Boyden. Pp. xxvi + 466 + xxvi, ill. (Faber.) 1959. 36s.

It will soon become clear to any thoughtful reader of this book that Dr. Boyden is an enthusiast who has gone to some trouble to organize his material and to present it attractively in easily readable prose. The first section of the volume (approximately 130 pages) is devoted to what the author calls "The Fundamentals" and the remainder to "The Development and Repertory of Music"; either part may be studied independently, but the reader will almost certainly find Dr. Boyden's enthusiasm infectious, his comments perceptive or provocative or both, and his eminently civilized approach to his subject so congenial that he has to find the time to read it all—and it will be time well spent.

One may sympathize with Dr. Boyden's object when he writes (p. xxii) that "this book assumes no previous knowledge on the part of the reader". But, re-reading this introduction after having worked through the whole, the claim comes as something of a surprise, for it is not really justified—as I think the author realizes from the qualifications with which he follows it. Shall we leave it that Dr. Boyden presupposes an enquiring mind in his reader, and a mind that has made at least a few previous enquiries about music? For example, on pp. 88-89 there is a stimulating discussion of a topic to which only a small minority of professional conductors devote sufficient attention: the seating of the symphony orchestra. How many of these gentlemen have taken the trouble to discover that in the Royal Festival Hall (London) the overall balance of the sound in the auditorium will be fuller and more satisfying with the double-basses behind the first violins?

Dr. Boyden points out (p. 6) that the first necessity for a musician is to become a virtuoso listener. This is really fundamental, as Sir Percy Buck never tired of reminding his students at the Royal College, but it is far too often forgotten by just those people to whom it ought to matter most.

Other fundamentals to which Dr. Boyden refers include "a vigorous and accurate beat" for conductors (p. xxiii), a clear and eminently sensible comparison of and differentiation between consonance and dissonance (p. 47) and a discussion of critics—if such

creatures may be regarded as fundamental!—ending with a quotation from Chotzinoff which delighted me: "The only legitimate use for a critic is to create excitement around music and its creators" (p. xxv).

The chauvinist English reader should not allow himself to be put off by the author's American idiom; this is after all an American book and American is the only foreign language which most English people can read with any fluency.

Among the minor errors which I have noticed, Scott's *Quentin Durward* comes a cropper on page 152 and Puchberg is mis-spelt on page 277. These are not serious matters, but on page 106 there is an unfortunate sentence beginning "In back of its façade (if there is one) most organs are enclosed [sic] . . .", which I looked at long and frequently while literally at sea and which still defeats me. It is a pity that the appearance of the volume should be marred to some extent by music examples too wide for the type margins (e.g. Exs. 44, 143, 148 and 150) and in the all too brief comment on Reger (pp. 368-69) it might have been worth mentioning that Ex. 45a on page 59 gives the theme of Reger's op. 132. Finally, if I part company with Dr. Boyden over his choice of the best Strauss operas (p. 349) and deprecate the perfunctory nature of his comments on Bruckner (p. 311), the first remains a matter of opinion and it is unreasonable to expect a detailed consideration of Bruckner in any volume entitled *An Introduction to Music*.

G. N. S.

The Notation of Mediaeval Music. By Carl Parrish. Pp. xvii + 228. (Faber.) 1958.
42s.

This beautiful book reveals a liberal and scholarly approach to a most difficult subject—a subject which can degenerate rapidly into dust and ashes if it is badly handled. In describing the development of notation from the late ninth century to the beginning of the fifteenth, the author has remained alive to two factors of which many learned musicologists seldom speak. Whilst making the obvious point that early notation offers the possibility of different interpretations, Professor Parrish also remarks upon the aesthetic pleasure afforded by the manuscripts themselves, and the stimulating fact that their graphic designs often convey something of the musical character which modern notation does not reveal. These peripheral observations serve to debunk the old idea that what we have now is necessarily better than what "they" had then simply because we live at a later date. In many ways, it is certainly a pity that the technical accuracy of modern notation, expressed in the standardized and somewhat colourless editions of today, has introduced a vein of uniformity into performance which does little justice to the uniqueness of musical thought.

The aesthetic sensitivity which characterises the author's discussions is reflected not only in the production of the book, but also in the choice and reproduction of the facsimiles on which the discussions are based. There are sixty-two beautiful plates in the heart of the book which it is a pleasure to contemplate. The text, moreover, is well-supplied with examples in modern notation and is fully documented.

In his foreword, the author makes clear the differences between his book and Willi Apel's specialized work entitled *The Notation of Polyphonic Music*, and shows that no duplication is involved. In fact, both works are largely complementary to one another, and together form an up-to-date body of scholarship in hand-book form which will remain standard for some time to come.

In the opening chapters, on Gregorian Notation and Secular Monophonic Notation, some traditional problems of interpretation are discussed, though no new light is thrown upon them. In dealing with controversial issues, the author preserves a detached viewpoint which fairly illuminates problems without sanctioning specious solutions. He is not aiming to solve controversies but to provide a practical handbook which will enable the student to gain familiarity with the different theories of interpretation which have been forwarded by other authorities, and some skill in their application. Above all, the text

is well written, and can be read with considerable enjoyment—if not by the layman, at least by the student who is already reasonably familiar with the history of mediaeval music. This is a matter of some importance, because it is all too easy, after years of research in the libraries of Europe, to produce a tome packed with *data* which is virtually unreadable.

Subsequent chapters deal with Early Polyphonic, Modal and Franconian notation, French and Italian *Ars Nova*, and Special Notations of the Late Mediaeval Period. Keyboard notation is discussed in the last chapter. Useful appendices include a collection of translations and a note on *Musica Ficta*. However, the latter serves only to introduce the problems involved, and offers no fresh information.

It is difficult to single out chapters for special mention from a text which is uniformly good; but I took particular pleasure in the description of Modal and French *Ars Nova* notation, which is especially clear and illuminating. However, the reader who is interested in this fascinating subject will wish to explore it for himself. The pleasure it affords is balanced by its great practical value, and the student of today may well rejoice that such a helpful and stimulating guide has been placed in his hands.

Paganini the Genoese. By G. I. C. de Courcy. Two Vols. Pp. 854. (University of Oklahoma Press.) 1958. \$12.50.

These volumes are handsomely produced in the style to which American university publishers have accustomed us, and will grace any bookshelf on which they are given a place. But we may well ask whether such a place will be honoured by the musician, because the work is a literary biography which must appeal far more to the general reader than to the musicologist. In fact, under the guise of musicology, we are offered a long, entertaining ramble through Paganini's life, well-salted with quotations from letters and other source-material which reveal the skeleton of the whole work. It is possible that frequent resort to quotation, and an ample frame of reference, go far in the author's mind to justify her opening hints that a well-documented, scholarly work on Paganini is badly needed, and that this is it.

Throughout the book, references to music are scanty. There is no musical analysis, and no real attempt to penetrate below the surface aspects of Paganini's musicianship. But the book must not be condemned for what it does not try to be. It is evidence of a great deal of scholarly research and painstaking labour. It reveals an earnest desire to unveil the mystery of Paganini the Man. It does its best to assess the grave flaws in his character fairly against the background of sensual licence, nobility and genius which clung to him like a magnetic aura of irresistible force. But, in the end, we must seriously question whether it has done much more than give the traditional, romantic view of the man a further fillip. Moreover, the discussion of certain matters raises interesting questions about the writer herself.

For instance, she regards astrological *data* as relevant to the circumstances of Paganini's birth. He was, it appears, born under the Sign of Scorpio, and the appropriate declinations are supplied for the benefit of those who wish to draw conclusions from them. Further on, reference is made to the fact that Paganini had the Moon in Cancer, and it would appear that persons with this natal characteristic usually resent criticism of "kindred, country or friends". Naturally, this goes some way to heighten the entertainment value of the book, and may very well help to ensure it a good reception in fields with which musical publications seldom make contact.

A prominent feature of the book is its literary style. It is not, to the reviewer at any rate, unpleasant; but it may very well offend those to whom frequent metaphor is anathema. ("Paganini was a bonny fighter where his personal reputation was at stake, but we have no record of his ever having flashed the bright sword of his irony . . ." etc.) With the high-flown phraseology lifted out of the book, it would probably be at least a third shorter. Again, there is overmuch use of idiomatic commonplaces ("passed with flying

colours") which might be more at home in a fifth-form essay. Sometimes the language is downright extravagant. ("His stars, which in the past two years had swept him to the pinnacle of his fame, established the foundation of his fortune, and assured him his place among the Immortals, now on a sudden began to desert him".) Even so, the text flows along pleasantly enough, and there are no hard corners in it to jolt the reader out of the browsing mood which it induces.

With one aspect of Paganini's life, Miss de Courcy is in grim earnest. We are spared little in the account of the master's sufferings, and these, if they arouse our compassion, cannot fail to sicken the imaginative reader. We are given the picture of a hypersensitive man continually wracked by pain, wandering somewhat aimlessly through life with a poisoned system and an appetite for voluptuous excesses, endlessly seeking treatment from doctors and unable to realize that the extent of his physical sufferings was not entirely unrelated to the scope of his sensual indulgences. The inadequacy of nineteenth-century medicine may make us shudder; but it is matched by the reckless self-destruction upon which Paganini embarked quite early in life. It says much for his personal magnetism and his musical wizardry that a woman like Helene von Dobeneck could fall passionately in love with him despite his rotten teeth and jaws, and the emaciated look which was already his most obvious physical characteristic.

Assuming we can yield ourselves up to this kind of book, absorbing it at the author's own leisurely pace, accepting the demonic, magical element in Paganini's personality noted by so many contemporaries as the underlying attraction of the discourse, we have still to ask how far she has unveiled the mystery, and how much wiser we are about his psychological makeup. We are not a great deal wiser, though the persistent illness, so fully described, and the underlying temperament of the romantic melancholic explain a great deal. If we accept the judgment of the astrologers, which Miss de Courcy seems to favour, then Paganini emerges as an illustrious example of the "Scorpio type"—brooding, a lone wolf given to long, silent vigils, prone to chest afflictions, tall and thin, a dark, stagnant pool of introspection shot through with demonic genius and nobility, stirred by a powerful undertow of sensuality. But this only heightens the aura of romantic mystery. We may moralize, if we wish; but this will not throw any new light upon him.

More stimulating, perhaps, are references to "Paganini's Secret". Like Cremona varnish, this has tantalized string players for many long years, and we are no nearer the truth of the matter. The simplest way is to dismiss it as bunk, or at least to account for it as the device of an impresario who enjoyed exploiting his own personality. But this may well be a gesture of that kind of scholarship which is impatient with mysteries and not prone to give credence to undocumented traditions. It does seem, however, that Paganini did communicate some kind of private instruction to his one-time pupil Ciandelli—something which lifted him in a very short time out of the rut of mediocrity and put magic into his bow. Again, Paganini evidently believed in what a writer in the *Harmonicon* once referred to as "the philosophy of the violin". In other words, 'here is an attitude of mind towards a particular instrument, a specific, esoteric know-how which the true musician possesses and which the mere string-scraper or keyboard rattler does not. The reviewer would not be inclined to waste time over such notions had he not studied the teachings of Luigi Bonpensiere on this matter, which are based entirely upon a mental approach to keyboard technique. According to this method, imaginative musical creation alone is the basis of technique. In view of the extremely facile but unorthodox technical style of Paganini, which contemporaries observed, one may reasonably speculate upon its point of origin. Was the famous "secret" nothing less than the intuitive perception that the hand will subconsciously express the bidding of the mind, provided the mind is concerned only with *music and the creative fiat*?

The life of Paganini, as it is presented by Miss de Courcy, remains a fascinating but tantalizing series of images. Having studied the evidence which she has collected, the reader will feel more than ever convinced that the man, his technique and his music are all one; but will regret that the goal of wholeness has not yet been achieved, and that the ultimate nerve of truth has remained untouched.

P. T. B.

Zur Sprache gebracht. Von Ernst Kfenek. Essays über Musik. Pp. 398. (Albert Langen. Georg Müller. München.) 1958.

Alfredo Casella. A cura di Fedele d'Amico e Guido M. Gatti. (Symposium-Collana di saggi musicali diretta da Guido M. Gatti.) Pp. 237. (Ricordi.) 1958.

Kfenek's is the truly tragic case in the history of modern music. More than thirty years ago he achieved world-wide notoriety with *Johnny spielt auf*, whose jazzy sensationalism appealed to the "man in the street" at a time when strikingly original smaller compositions of his passed by unnoticed. Even today, at the mature age of 50, Kfenek remains a composer of unpredictable potentialities and one of the most puzzling figures of his epoch. The passage of time and the trials of emigration have brought his inner conflict forcibly into the open. They have also resulted in a spiritual isolation which he shares with many distinguished *émigrés* but which seems to have affected him more than others. Kfenek, who wrote several remarkably good opera librettos, has always had a flair for letters. He contributed polemical witticisms and thoughtful essays in turn to many Continental and American magazines and dailies. These writings reflect faithfully the meanderings of his restless and dissatisfied intellect as also the panoramic change of his spiritual loyalties. A selection of them is now offered by his editor Friedrich Saathen who also contributes a biographical introduction of sorts. Mr. Saathen's choice as well as his comment will strike readers well acquainted with Kfenek's career as unpleasantly arbitrary. The reprint of articles written in the middle 1930s and extolling the special mission of Schuschnigg's peculiar brand of Austro-Fascism seems particularly unfortunate. The account Mr. Saathen attempts to give of Kfenek's development as a man and artist is sadly incomplete. No reference is made to Gustav Mahler whose surviving daughter Kfenek married and whose tenth Symphony he arranged for practical performance. Nor is there any mention of Paul Bekker, Intendant of the State Theatres of Cassel and Wiesbaden, who appointed Kfenek resident conductor-composer at the former place and who did so much for the budding artist in general and for his opera *Orpheus und Eurydike* in particular.

Among these articles, which cover a span of thirty years, pride of place is given to discussions of Schönberg's "Twelve-note system" which Kfenek adopted belatedly and only after many heart-searchings; to the fascination of Karl Kraus, the great Austrian satirist who influenced Kfenek's own dialectical style profoundly; and, finally, to lengthy ruminations on problems of history in general. Among the latter, a paper on "Künstlerische und wissenschaftliche Geschichtsbetrachtung" (based on a lecture given in Vienna in 1935) provides the speculative background for his operatic *chef d'œuvre*, *Karl V*, which has been revived quite recently in a revised version. Towards the end of that paper Kfenek refers to it quite candidly as "reflections of an amateur". This casual remark in fact opens the door to the very core of his personal problem, as thrown into focus by this collection of articles. All of them are utterances of an amateur of genius in a world of fanatical specialists. Some of these articles are deeply moving in their humanity and humility: e.g. the funeral oration for Karl Kraus, and the article on Berg's *Lulu*. Others, like "Komponieren als Beruf", with its invective against academic methods and standards are merely pathetic in their deliberate perversity. The articles written in U.S.A. after 1938 and competently translated into German by Mr. Saathen reveal that Kfenek's affinity with his new fatherland is less than skin-deep. The real measure of Kfenek's habitual disappointment with life is given in his Preamble "Ueber meine Memoiren". Here he plainly states that his autobiography (on which he has been engaged for the last decade and which is still in progress) will be deposited in the Library of Congress, only to become accessible fifteen years after his death. Kfenek thus doggedly believes that posterity will make amends for the indifference of the present. But he is not sure, hence the undertone of bitterness. Schubert must have known the mood well when he composed the line "... im Geisterhauch tönt's mir zurück: Dort wo du nicht bist, dort ist das Glück".

A symposium dedicated to the memory of Alfredo Casella and containing valuable contributions from some of his intimate friends, colleagues and librettists, conjures up the

figure of a brilliant musician and lovable man who—together with his life-long friend Gian Francesco Malipiero—did more than anyone else to effect a decisive change of direction in Italian music. A cruel fate denied Casella final fulfilment of his lofty aims: the terrible illness that struck him down in 1942 (only to kill him prematurely five years later) prevented his creative development from reaching its logical apex. A sense of frustration pervades the pages of the chapters chiefly devoted to his final years, to his "stylistic itinerary" and, finally, to his "last works". Even such perceptive critics as Massimo Mila and Guido Turchi find it difficult to define Casella's fingerprints of style and to point out a single work which embodies all that he was striving for. On the other hand the book gives a vivid account of the stages of Casella's protean development and also of his zestful life devoted to composition, conducting, piano playing, teaching, musical pamphleteering and organizing work on an international scale. The book also contains useful bibliographical appendices, many illustrations and facsimiles and an excellent index. One is left with a feeling of keen regret that so forceful a personality, so purposeful and, indeed, indefatigable an artist should have had to relinquish the scene of his activities so prematurely. It speaks for the nobility of Casella's spirit that his last completed composition was a *Missa Solemnis, Pro Pace* which he finished in 1944. A biographical sketch, relating the genesis of the Mass, and a page from the "*Canti sacri*" (1943) are both reproduced in facsimile. This symposium will go a long way to keep Casella's memory green.

MUSIC DICTIONARIES

- A New Dictionary of Music.* By Arthur Jacobs. Pp. 416. (Penguin Books.) 1958.
5s.
- The Concise Encyclopedia of Music and Musicians.* Edited by Martin Cooper. Pp. 516.
(Hutchinson.) 1958. 50s.
- Everyman's Dictionary of Music.* Compiled by Eric Blom. Pp. xiii + 687. (Dent.)
Revised 1958. 20s.

In 1950 "Penguin Books" issued "A Dictionary of Music", compiled by one R. Illing, a novice in musicography whose inexperience and gallantry were about evenly matched. That compiler's deliberate exclusion of all composers born in the twentieth century tipped the balance in favour of musical antiquarianism. Someone on the staff of "Penguin Books" must have become aware of the blunder of Illing's assignment in the intervening years. Hence, the appearance of *A New Dictionary of Music* for which a writer with at least some experience in music has been chosen. Mr. Arthur Jacobs has been evidently anxious to avoid the mistakes of his unfortunate predecessor. Thus, modern composers—down to the "cultivators of Electronic music"—get a fair deal. The inclusion of many modern conductors, composers and writers naturally necessitated some curtailment of the more technical articles (which had been Illing's greatest asset). There are no illustrations or diagrams and but few music examples. However, information on matters of organography is competent and intelligently phrased. Less acceptable seem some of the biographical entries referring to older composers. It is here that careless documentation and lack of verification of facts leads to occasional mis-statements. A few examples may suffice. Berg's *Wozzeck* was completed in 1921, not in 1925 as stated. That date refers to the first performance in Berlin. The Chamber Concerto was not completed, but only begun, in 1923. It was finished in 1925. Wagner's *Wesendonck Lieder* were not "five song-settings with orchestra", as stated on p. 402. They were composed in 1857 for voice and piano; their orchestration was supplied decades later by Felix Mottl. Nor was Mathilde Wesendonck at that or any other time "Wagner's mistress". I should like to see Mr. Jacobs' proof for this bold assertion. The real Achilles' heel of this Dictionary, however, is the compiler's endeavour to give titles of works wherever possible in English. In the preface he offers some specious arguments to justify what he himself calls "the enormity of this step" which eventually results in palpable absurdities. The English-speaking listener (for whose benefit the anglicized titles are inserted and whose level of

intelligence and education is pegged as low as possible by the compiler) will hardly agree that non-existent titles such as "The clever girl", "Expectation" and "Our Ladies' Juggler" constitute "a serviceable and revealing identification" of Orff's *Die Kluge*, Schönberg's *Eruartung* and Massenet's *Le jongleur de Notre Dame*. Still, after all is said, this Pocket Dictionary of Music remains an impressive and creditable one-man-job.

To its austerity in general the lavishly illustrated and beautifully produced *Concise Encyclopedia of Music and Musicians* edited by Martin Cooper, with the help of a number of contributors, forms a remarkable contrast. These contributors include distinguished musicians such as Barbirolli and Gerald Moore, technical experts like Eric Halfpenny, but not a single professional musical scholar. If this reference book aims at the same average music-lover and his problems, it provides much more information on matters of musical history and organography than the "Penguin" Dictionary of Music. Mr. Cooper's strong point is extensive and fairly scholarly master-articles on general topics, ranging from "Church-Music" and "History of Music" to "Symphony". Strangely enough, these master-articles tend to differ considerably from smaller entries on individual composers, thus, confronting the puzzled reader with a choice between two contradictory points of view for which one general editor remains alone responsible. In contrast to most reference books of this kind no information is offered on the nature and extent of the work done by contributors. As an example take the case of Elgar. On p. 133 the individual entry ends with the ludicrous assertion:

"Though Elgar always cherished the misconception that his initial lack of academic training prejudiced the world against him, this very lack was his making, in that his genius could develop independently, *uninfluenced by the German tradition* [my italics] that had robbed English music of all individuality for centuries . . .".

Fortunately the article "History of Music" puts the matter right, by stating on p. 230:

" . . . and his [Elgar's] assimilation of the whole course of North European nineteenth-century music (the influence of Berlioz, Schumann, Wagner [my italics] and Franck can be seen in his work) in a style that is unmistakably personal and *almost indefinitely English* [my italics] was in itself the greatest factor in English music during the formative years of its reawakening . . ."

Among the best features of this *Concise Encyclopedia* are special articles on instruments, most of which are backed by beautiful monochrome or colour plates. However, while acknowledgments are made to individual donors of illustrations as also to Opera Houses and Museums for general help in the preparation of the book, specialist articles (like "Oboe", "Pianoforte" etc. with a wealth of useful diagrams) all go to the credit of the general editor who hardly wrote all of them himself. It would have been a matter of common courtesy and of editorial modesty to give the *kudos* for these articles to the collaborators who provided them. Probably the biggest *lacuna* is the entry "Notation", which is simply funked with the deplorable statement: "The history of notation is too complex a subject to be discussed fully here". How deftly such a complex matter can be dealt with in a few pages, provided the editor is a real scholar, is amply shown in Rudolph Stephan's Music Dictionary (Fischer Bücherei, *Das Fischer-Lexikon*, Frankfurt/M., 1957). Mr. Cooper's decision to do without a specialist in notation has resulted in the absurd situation that an illuminated Gradual of the fourteenth century (colour plate, p. 326) remains without any comment on its notational symbols.

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figure of a brilliant musician and lovable man who—together with his life-long friend Gian Francesco Malipiero—did more than anyone else to effect a decisive change of direction in Italian music. A cruel fate denied Casella final fulfilment of his lofty aims: the terrible illness that struck him down in 1942 (only to kill him prematurely five years later) prevented his creative development from reaching its logical apex. A sense of frustration pervades the pages of the chapters chiefly devoted to his final years, to his "stylistic itinerary" and, finally, to his "last works". Even such perceptive critics as Massimo Mila and Guido Turchi find it difficult to define Casella's fingerprints of style and to point out a single work which embodies all that he was striving for. On the other hand the book gives a vivid account of the stages of Casella's protean development and also of his zestful life devoted to composition, conducting, piano playing, teaching, musical pamphleteering and organizing work on an international scale. The book also contains useful bibliographical appendices, many illustrations and facsimiles and an excellent index. One is left with a feeling of keen regret that so forceful a personality, so purposeful and, indeed, indefatigable an artist should have had to relinquish the scene of his activities so prematurely. It speaks for the nobility of Casella's spirit that his last completed composition was a *Missa Solemnis, Pro Pace* which he finished in 1944. A biographical sketch, relating the genesis of the Mass, and a page from the "*Canti sacri*" (1943) are both reproduced in facsimile. This symposium will go a long way to keep Casella's memory green.

MUSIC DICTIONARIES

- A New Dictionary of Music.* By Arthur Jacobs. Pp. 416. (Penguin Books.) 1958.
5s.
- The Concise Encyclopedia of Music and Musicians.* Edited by Martin Cooper. Pp. 516. (Hutchinson.) 1958. 50s.
- Everyman's Dictionary of Music.* Compiled by Eric Blom. Pp. xiii + 687. (Dent.) Revised 1958. 20s.

In 1950 "Penguin Books" issued "A Dictionary of Music", compiled by one R. Illing, a novice in musicography whose inexperience and gallantry were about evenly matched. That compiler's deliberate exclusion of all composers born in the twentieth century tipped the balance in favour of musical antiquarianism. Someone on the staff of "Penguin Books" must have become aware of the blunder of Illing's assignment in the intervening years. Hence, the appearance of *A New Dictionary of Music* for which a writer with at least some experience in music has been chosen. Mr. Arthur Jacobs has been evidently anxious to avoid the mistakes of his unfortunate predecessor. Thus, modern composers—down to the "cultivators of Electronic music"—get a fair deal. The inclusion of many modern conductors, composers and writers naturally necessitated some curtailment of the more technical articles (which had been Illing's greatest asset). There are no illustrations or diagrams and but few music examples. However, information on matters of organography is competent and intelligently phrased. Less acceptable seem some of the biographical entries referring to older composers. It is here that careless documentation and lack of verification of facts leads to occasional mis-statements. A few examples may suffice. Berg's *Wozzeck* was completed in 1921, not in 1925 as stated. That date refers to the first performance in Berlin. The Chamber Concerto was not completed, but only begun, in 1923. It was finished in 1925. Wagner's *Wesendonck Lieder* were not "five song-settings with orchestra", as stated on p. 402. They were composed in 1857 for voice and piano; their orchestration was supplied decades later by Felix Mottl. Nor was Mathilde Wesendonck at that or any other time "Wagner's mistress". I should like to see Mr. Jacobs' proof for this bold assertion. The real Achilles' heel of this Dictionary, however, is the compiler's endeavour to give titles of works wherever possible in English. In the preface he offers some specious arguments to justify what he himself calls "the enormity of this step" which eventually results in palpable absurdities. The English-speaking listener (for whose benefit the anglicized titles are inserted and whose level of

intelligence and education is pegged as low as possible by the compiler) will hardly agree that non-existent titles such as "The clever girl", "Expectation" and "Our Ladies' Juggler" constitute "a serviceable and revealing identification" of Orff's *Die Kluge*, Schönberg's *Erwartung* and Massenet's *Le jongleur de Notre Dame*. Still, after all is said, this Pocket Dictionary of Music remains an impressive and creditable one-man-job.

To its austerity in general the lavishly illustrated and beautifully produced *Concise Encyclopedia of Music and Musicians* edited by Martin Cooper, with the help of a number of contributors, forms a remarkable contrast. These contributors include distinguished musicians such as Barbirolli and Gerald Moore, technical experts like Eric Halfpenny, but not a single professional musical scholar. If this reference book aims at the same average music-lover and his problems, it provides much more information on matters of musical history and organography than the "Penguin" Dictionary of Music. Mr. Cooper's strong point is extensive and fairly scholarly master-articles on general topics, ranging from "Church-Music" and "History of Music" to "Symphony". Strangely enough, these master-articles tend to differ considerably from smaller entries on individual composers, thus, confronting the puzzled reader with a choice between two contradictory points of view for which one general editor remains alone responsible. In contrast to most reference books of this kind no information is offered on the nature and extent of the work done by contributors. As an example take the case of Elgar. On p. 133 the individual entry ends with the ludicrous assertion:

"Though Elgar always cherished the misconception that his initial lack of academic training prejudiced the world against him, this very lack was his making, in that his genius could develop independently, uninfluenced by the German tradition [my italics] that had robbed English music of all individuality for centuries . . .".

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or else its rarely used Flemish form "Roland de Latte". The spelling, in this case chosen by Mr. Cooper, is as phoney as many of his incautious statements, among which the sentence on p. 182 that Haydn "died happy in the success of his lifework, even if unaware of his historical importance" fairly tops the list of historical blunders. The *Encyclopedia* contains a useful pronouncing glossary, an intelligently selective bibliography for further reading and a table of modern notational symbols with terse explanations. In contrast to all music dictionaries of recent years the one under discussion dispenses with page titles which considerably diminishes its practical usefulness.

No such technical blemish is attached to Eric Blom's justly famous *Everyman's Dictionary of Music*. This is an admirable compilation which satisfies the curiosity of the scholar as much as the needs of the student. Composers and performers deceased since 1946 are added together with a number of subjects formerly omitted. Numerous dates have been rectified as a result of recent research. The death dates of notable musicians (to the end of 1957) have also been recorded. However, composers have only been registered to the end of 1954, with certain exceptions. In the matter of spelling foreign names Blom has evidently a "nationalist bee in his bonnet" which results in non-existent and unacceptable entries such as "Lassus, Orlando de . . ." or "Rore, Cyprien, de". Blom's *Dictionary* in its latest revision imparts a maximum of relevant information within a minimum of printed space. It is indispensable for the serious music student as well as for the knowledgeable amateur. It is, indeed, a model of its kind.

Neue Musik in der Bundesrepublik Deutschland. Dokumentation 1957-58. Pp. 98.
(C. F. Peters, Frankfurt/M.)

The British Catalogue of Music 1957. (The Council of the British National Bibliography, Ltd., British Museum.) 1958.

This "Documentation", issued by the German Section of the IGMN and introduced by its president, Wolfgang Fortner, reveals the spiritual transformation of Western Germany during the past fourteen years. Those who still retain vivid memories of musical life in Germany just over twenty years ago will skim the pages of this extremely efficiently produced handbook with a sense of unreality. One tends to take in with a kind of dazed amazement the ultra-progressive concert programmes, offered here by nine West-German Radio Stations, by sundry municipal symphony concert organizations and by the three divisions of the German section of the IGMN for the season of 1957-58. This amazement is deepened if one realizes that modern music meets with much less patience and patronage from German audiences than elsewhere in the Western hemisphere. There are impressive illustrations of the austere but immensely practical new concert-halls in which so much experimental music is produced (with so often indifferent reception). A fine introductory article by H. H. Stuckenschmidt offers a welcome history *in nuce* of this most recent variant of the "German miracle".

The *British Catalogue of Music*, edited and published by the Council of the British National Bibliography from information supplied by the Music Department of the British Museum, is an impressive achievement. It contains a comprehensive list of available music and books on music published during the year 1957, and will be issued annually. An excellent indexing system enables the user to find immediately the work or author he is looking for. Every entry reproduces in full the original title with all publishing details such as price, number of pages and so on. Thus, it is an indispensable help to any one connected with the compilation of music dictionaries and similar reference books. It should be on the shelves of every music library throughout the country. H. F. R.

Reviews of Music

Das Chorwerk. Herausgegeben von Friedrich Blume und Kurt Gudewill. Neue Folge (1), nos. 53-64. Neue Folge (2), nos. 65, 66. (Möseler Verlag Wolfenbüttel.) 1956-58.

Five Polyphonic Masses. By Heinrich Isaac. Transcribed and edited from the Form-schneider First Edition (1555) by Louise Cuyler. (The University of Michigan Press, Ann Arbor.) 1956. \$6.

Das Erbe deutscher Musik. Vol. 32. (4th vol. of the section *Mittelalter*) Der Mensural-kodex des Nikolaus Apel. Teil I. Herausgegeben von Rudolf Gerber. (Bärenreiter-Verlag, Kassel und Basel.) 1956.

Vol. 44 (6th vol. of section *Kammermusik*) Johann Schenk: *Le Nymphe di Rheno*; herausgegeben von Karl Heinz Pauls. (Bärenreiter-Verlag, Kassel und Basel.) 1956.

Morley's Canzonets for Three Voices. By John Earle Uhler. (Louisiana State University Press, Baton Rouge.) 1957. \$2.50c.

An Elizabethan Song Book. Music edited by Noah Greenberg. Text edited by W. H. Auden and Chester Kallman. (Faber.) 1957. 32s. 6d.

Gesualdo di Venosa. *Sämtliche Madrigale für fünf Stimmen.* VI, V, IV. Buch. Nach dem Partiturdruk von 1613 herausgegeben von Wilhelm Weismann. (Ugrino Verlag, Hamburg.) 1957.

Paolo Quagliati. *La Sfera Armoniosa* and *Il Carro di Fedeltà d'Amore*. Edited by Vernon Gotwals and Philip Keppler. (Smith College, Northampton, Mass.) 1957.

Constantijn Huygens. *Pathodia Sacra et Profana*. Edidit Frits Noske. (North-Holland Publishing Company Amsterdam and Bärenreiter-Verlag, Kassel Basel.) 1957.

G. F. Händel. *Das Alexander-Fest*. Neu ins Deutsche übertragen und herausgegeben von Konrad Ameln. Vocal score. (Bärenreiter-Verlag, Kassel und Basel.) 1956. *The Choice of Hercules*. Edited with realization of figured bass for pianoforte (or organ) by Norman Stone. (Novello.) 1954. 7s. 6d.

J. S. Bach. *Messe in H-moll.* NBA (Series II, Vol. I). Herausgegeben von Friedrich Smend. Full score. (Bärenreiter-Verlag, Kassel und Basel.) 1954.

Messe in H-moll (Series II, Vol. I). Kritischer Bericht von Friedrich Smend. (Bärenreiter-Verlag, Kassel und Basel.) 1956.

C. P. E. Bach. Double Concerto in E flat major for harpsichord, forte-piano and orchestra. Edited by Erwin R. Jacobi. Full score. (Bärenreiter-Verlag, Kassel und Basel.) 1958.

Joseph Haydn. *Missa Sanctae Caeciliae*. Vocal score. (Haydn-Mozart Presse Salzburg.) 1954. 24s.

Missa brevis alla capella, "Rorate coeli desuper". Vocal score. (Haydn-Mozart Press, London.) 1957. 9s.

In 1954 I briefly reviewed in THE MUSIC REVIEW (XV/2, p. 151) Möseler's re-issue of Friedrich Blume's old series *Das Chorwerk* which had been published originally by Kallmeyer in fifty-two instalments during the decade of 1929-39. In 1956 Möseler started a new "Chorwerk" series (on a subscription basis), with Friedrich Blume and Kurt Gudewill as chief editors, spreading the issue of twelve instalments over two years. The first new section is now complete and a second section (scheduled for completion by the end of 1958) has already been started. The subject matter seems especially attractive. It contains valuable first publications of motets by Josquin, de Rore and Willaert, carefully edited and annotated by Hellmuth Osthoff; delightfully roguish German part-songs and *volkslieder* sets by Georg Forster and Melchior Franck (edited by Gudewill); a delectable selection of

French chansons culled from Jacques Moderne's *Le Paragon des Chansons*, 1538, with a brilliant preface by Hans Albrecht; newly discovered Spanish liturgical music written around 1500, that is before Morales and Vittoria, edited by the late Rudolf Gerber; early Italian Madrigals and a beautiful *Missa parodia, Alles regretz* by Loyset Compère. Finally there is Professor Fritz Feldmann's learned edition of the four-part *Missa anonyma II* from Codex Breslau Mf. 2616, an astonishingly daring piece which may or may not have been composed by Martin Luther's early musical adviser Conrad Rupsch, the assistant of Johann Walther. Neue Folge (2) has started promisingly with the first complete publication of Scandello's six-part *Missa super Epitaphium Mauriti*, composed on the death of Moritz von Sachsen in the battle of Sievershausen (1553). This has been followed with Ambrosius Beber's *St. Mark's Passion* (1610), a largely homophonic "Motet-Passion" with long plainsong-like enclaves by the Evangelist, standing halfway between Scandello and Schütz. A young French musicologist, Simone Wallon, is responsible for the edition. Motets by Giovanni Gabrieli, Lassus, and Clemens non Papa, Masses by Jean Mouton and Thomas Stoltzer, English and Italian Madrigals and a selection of Jannequin's chansons are among the items promised. This whole collection of inaccessible choral music, ranging from the days of Dufay to the epoch of Schütz, is edited by first-class specialists. The musical text is reproduced beautifully. The whole enterprise deserves whole-hearted and, indeed, international support.

In my review of Miss Cuyler's transcription of Isaac's *Choralis Constantinus*, Book III (cf. MR, XII/4, 1951, p. 334 ff.) I pointed out that so far she had excluded from her edition the five settings of the Ordinary of the Mass which had been included in the Formschreider print of 1555. The present publication makes good that deficiency, thus increasing substantially our knowledge of Isaac as a composer of *cantus firmus* masses. It is particularly welcome in view of the deplorable fact that no complete edition of Isaac exists to date. Miss Cuyler offers a transcription of these masses, together with a concise historical and analytical commentary, based chiefly on the same editorial principles which had guided the earlier volume of 1950. Then she had come in for some critical comment from Thurston Dart (cf. *Music and Letters*, XXXII/1, 1951) who did not accept some of her readings and even produced a formidable *Errata* list. Now it is Denis Stevens who (in *Music and Letters* XXXVIII, 3, 1957, p. 296 ff.) has spotted some chinks in the armour of her scholarship. Stevens questions the validity of some of Miss Cuyler's *musica ficta* and suggests some other solutions with which I find myself not always in full agreement. However, he is quite right in arguing that these *ficta* problems might have been solved more authentically had Miss Cuyler taken the additional trouble to collate the first print of 1555 with other MSS. sources of the *Choralis Constantinus*. From G. R. Pätzig's doctoral thesis *Liturgische Grundlagen und handschriftliche Ueberlieferung von Heinrich Isaacs Choralis Constantinus*, Tübingen, 1956 (typescript only), extensively quoted by Hans Albrecht in his scholarly article on Isaac (MGG, Lfg. 56/57, 1957, Sp. 1417 ff.) we know now for certain that such MSS. sources exist in the libraries of Augsburg, Berlin, Breslau, Dresden, Königsberg, Leipzig, Budapest, Munich, Ratisbon, Stuttgart, Weimar and Zürich. To be sure, the majority of these libraries is behind the "iron curtain" and it may be no easy matter to get hold of microfilms. Nevertheless, I think that an effort on the lines of Stevens' suggestion should be made. Miss Cuyler might offer the results of her collation in a detailed *Revisionsbericht* to which she should add the text of her dissertation of 1950 which has remained unpublished so far. Then her praiseworthy endeavour to continue where the earlier Austrian *Denkmaeler* edition of the *Choralis Constantinus* had left off nearly fifty years ago would find its crowning fulfilment.

MS. 1494 of the University Library, Leipzig, is one of the chief first-hand sources of German vocal music written around 1500. It was discovered and first fully described by Hugo Riemann in 1896. In 1944 the late Rudolf Gerber (who occupied the chair of musicology at Göttingen until his untimely death in 1957) prepared his own transcription of the Codex for subsequent publication in *Das Erbe Deutscher Musik*. However, twelve more years had to pass before he was able to publish the first part of his transcription (comprising fasc. 1-9 incl.). Some years earlier Gerber had published a comprehensive

appraisal and synopsis of the entire Codex in *MGG* (Vol. I, 1949, Sp. 560 ff.). Gerber's preface contains valuable details connected with the identification of items and composers as also with the biography of Nicolaus Apel who first collected the whole material of which the Codex is made up.

Johann Schenk of Elberfeld, a contemporary of Corelli, who spent most of his life in Amsterdam, was one of the most formidable composers for the viola da gamba at the beginning of the eighteenth century. His op. 6, "Scherzi musicali" for gamba and B.C., were re-published many years ago in the series of Dutch *Denkmäler*, edited by Hugo Leichtentritt. Now his twelve Sonatas for two gambas (without B.C.), originally published during his lifetime (the date is not ascertainable), probably composed between 1697 and 1706, have been reprinted in *Das Erbe*. The new edition uses the only preserved copy of the first edition which is lodged in the library of Durham Cathedral. The editor is right in drawing attention to the fact that these are *sonate da chiesa*, written in a somewhat "mixed" franco-italian style, as favoured by Handel some thirty years later. They are difficult to play but rewarding, with many double stops and arpeggiated chords. The edition is carefully annotated and beautifully produced.

The chief value of the new edition of Thomas Morley's *primum opus*—as far as the musical scholar is concerned—lies in the fact that it offers a complete facsimile reproduction of the "Canzonets for three voices" in the extremely rare German edition of 1624, which survives in two incomplete but complementary copies in Hanover and Leipzig. An earlier German edition (published in 1612 in Cassel and edited by Johan von Steinbach) had been superseded by this one for which Daniel Friderici of Rostock was responsible. Both editions attempt to achieve singable translations of Morley's verse which the editor of 1957 in any case ascribes to Morley himself. The fact of these two German editions certainly testifies to the close kinship that existed between German and English music-literary taste in those days. The editor's arguments are admittedly written more for the student of English literature than for the musicologist. Mr. Uhler's comments on Morley tend to show that his interest in problems of musical style is only slight and also that he is out of sympathy with Canon Fellowes' practical edition of 1921. It is odd to notice that the name of Alec Harman (the editor of the 1952 edition of Morley's *Plain and Easy Introduction*) is constantly misspelled. German scholars will no doubt welcome this handy facsimile of the German part books of "*Thomae Morley Angli, Lustige und Artige Drey-stimmige Weltliche Liedlein . . .*".

The *Elizabethan Song Book* is an attractively presented and well produced selection of Elizabethan lyrics, aimed more at the discerning amateur musician than at the hard-boiled professional musicologist. The transcription of the music, and especially of its lute accompaniments, for voice and piano shows the hand of an expert who succeeds in retaining—even notationally—much of the period flavour. The presentation of the poetical texts—avoiding modern spelling wherever possible—follows a similar editorial maxim. Music and verse are decoratively interspersed with reproductions of exquisite woodcuts, taken from collections of poetry of the late sixteenth century. Among the composer-poets most favoured by the editors are Campion, Dowland, Robert Jones, David Melville and Thomas Morley. The introductions to poems and music are truly scholarly, but without pedantry. The collection is well indexed. It will open many eyes to the timeless magic of the Elizabethan age.

At long last scholars in Italy and Germany are issuing complete editions of Gesualdo's Madrigals. A short while ago the "Istituto Italiano per la Storia della Musica", Rome, published all six volumes of the five-part Madrigals under the editorship of A. Bizzelli in a handy practical edition which, however, left many editorial questions unsolved. These solutions will be supplied by a much more scholarly edition of great typographical beauty and elegance, edited by Wilhelm Weismann, a veteran champion of the *Principe di Venosa*. Weismann publishes his edition crabwise, beginning with Book VI and chiefly relying on Simone Molinaro's edition in open score of 1613, which superseded the earlier issues in part-books. The Italian words have been carefully revised by Vladimiro Macchi who has also provided an acceptable German translation. Weismann's edition reproduces a

facsimile frontispiece, table of contents, dedication-page and first page of Molinaro's corresponding volume. The latter specimen is all the more useful as it gives the student a glimpse into the first full score ever to be published.

Paolo Quagliati (ca. 1555-1628) was one of the Roman pioneers of the new *Basso Continuo* style. In his *continuo*-Madrigals, his little cantata-like vocal ensembles and, most of all, in his dramatic Cantata *Il Carro di Fedeltà d'Amore* (first performed in 1606, first published in 1611) on a text by Pietro della Valle he attempted a kind of stylistic compromise between polyphonic methods and the declamatory monody of the early Baroque era. The librettist (a theorist of some fame) has described colourfully the first production of *Il Carro* in his paper "Della musica dell' età nostra . . .", 1640 (Paper and libretto have both been reprinted in Angelo Solerti's *Le Origini del Melodramma*, Torino, 1903). Alfred Einstein took great interest in Quagliati and prepared faithful copies of *Il Carro* and *La Sfera Armoniosa* (1627) in 1907-08. He also gave an interesting account of their curious mixture of polyphony and monody—halfway between Luzzaschi and Monteverdi—in his *Italian Madrigal* (1949, Vol. II, p. 856 ff.). Einstein's copies (together with photostats of the extant first prints) formed the basis of the present edition, the preface to which contains welcome details about Quagliati's life and other works. The edition has been competently prepared; unfortunately it has been produced in an ugly litho form. It includes a valuable facsimile reproduction of one page of the first edition of *Il Carro* and a welcome textual commentary at the end of the volume. The realization of the figured bass is acceptable but a trifle unimaginative. There is no clear typographical differentiation between the original figured bass and the editorial realization in the upper stave.

Constantijn Huygens (1596-1687), one of Holland's greatest poets and playwrights and the father of Christian Huygens, the no less famous mathematician, was also an excellent lutenist and composer who had approximately 800 compositions to his credit. Almost the only musical *opus* of his to have survived destruction is his *Pathodia* (first published by Ballard in Paris, 1647), a collection of monodies with theorbo accompaniment. Huygens' original was written in French lute tablature but was produced by Ballard in *Basso Continuo* fashion although retaining certain notational peculiarities of the original manuscript. The present edition, superseding the earlier reprint of 1882, published in vol. XI of the Dutch *Denkmäler* and edited by J. P. N. Land, has solved the notational problems satisfactorily and presents these lovely specimens of early Dutch *Basso Continuo* music in a form both practical and scholarly. Huygens who was friendly with Copérario, Gaultier, Chambonnières and Froberger, and who probably met Monteverdi, is undoubtedly a most arresting personality. His music, taking its cue from Gaultier and other French lutenists, creates an atmosphere of humanistic nobility and grace not unlike Schütz and Albert. Fritz Noske's edition, with its trilingual prefaces and textual commentaries, is a model of its kind.

The increasing demand for serviceable practical, but nevertheless scholarly, editions of Handel's lesser known secular choral works has evidently prompted these new editions of *Alexander's Feast* and *The Choice of Hercules*. Dr. Amelin's edition of the former appears within the framework of the *Hannische Händel Ausgabe*, but without the suffix "Kritische Gesamtausgabe", thereby indicating that it was completed before the recently adopted, rigorous editorial principles had been circularized. His German translation is singularly throughout and in good literary taste. His vocal score clearly distinguishes between Handel's *res facta* and editorial *addendum*. Unfortunately the score has been published without its *Revisionsbericht*. Hence, it remains difficult to assess the merits of Amelin's editorial work. In his preface—chiefly devoted to the literary aspect of Dryden's poem and to the whole idea of the "St. Cecilia's Ode" in general—he pays eloquent tribute to Chrysander's edition and does not mention the well known fact that, in the case of *Alexander's Feast*, the autograph (1736) and the first edition (1738) differ considerably on a number of points (cf. J. Herbage in G. Abraham's *Handel Symposium*, 1954, p. 137 ff.). Thus Amelin's occasional editorial footnotes in the musical text, referring to "the original", remain somewhat ambiguous. Final judgment will have to be suspended until after the

publication of the critical commentary which is promised for the autumn of this year. However, one thing is certain. Ameln's score does not embody the complete musical text of Handel's original composition, leaving out the last *recitativo*, a duet and the final chorus. It is to be hoped that these cuts, prompted by practical considerations, will be implemented accordingly in the pages of the future *Revisionsbericht*.

No such editorial ambiguities spoil the enjoyment of Norman Stone's commendable edition of *The Choice of Hercules*. His pithy preface tells everything important about this abortive original composition for an *Alceste* by Smollett, rehearsed but never publicly performed. Stone has carefully studied Handel's autograph and collated it with other early MSS. sources and with the early prints as well. Although he found few errors in Chrysander's edition he has been careful not to base his own edition on that reprint. The complete reprint of the libretto adds to the value of this vocal score which tries to differentiate between "realized" and "original" music by attaching to the former the word (*continuo*). I confess that Bärenreiter's typographical solutions (as exemplified in Ameln's score of *Alexander's Feast*) seem to me more successful.

Only since the belated publication of Professor Smend's critical commentary (a volume of 408 pages, adorned with countless music examples and enlarged facsimile reproductions from Bach's autograph) is it possible too assess the greatness of his editorial achievement. Smend believes that the "*Hohe Messe in h moll*" is an artificial afterthought of the early nineteenth century, anxious to find a suitable companion-piece to Beethoven's *Missa Solemnis*. The story of the gradual emergence of the original *Missa* (in two movements) with its later accretions—the *Symbolum Nicaenum*, *Sanctus*, *Osanna*, *Benedictus*, etc.—is fascinating to read. But even more fascinating are Smend's textual emendations which for the first time make it possible to perform the *Mass in B minor* with a reliable (and sensible) musical text. Smend's evaluation of all first-hand sources is unique, even if one tends to disagree with some of his conclusions. Score and commentary should be the daily bread of any self-respecting choral conductor who has not yet despaired of performing Bach's masterpiece intelligently.

Dr. Erwin Jacobi offers us the first scholarly publication of the second of C. P. E. Bach's two double concertos for two keyboard instruments. It was apparently written in 1788, shortly before the composer's death. An arrangement for two pianos only by H. Schwartz was published in Leipzig (Steingräber) during the First World War. In recent years Karl Haas issued a recording on Parlophone-Odeon (PMA 1009) which, according to Jacobi, leaves something to be desired. Dr. Jacobi, a disciple of Hindemith, who graduated at Zürich University a short while ago with a valuable thesis on the development of English musical theory after Rameau, offers here a reliable text, based on all available first-hand sources. He also clearly separates the two solo parts for harpsichord and forte-piano for the first time. His edition is a full score, thus enabling the student to sample C. P. E. Bach's peculiar methods of scoring as well as his original ideas of a keyboard dialogue interrupted by the witty symphonic comment of an orchestra. In the two solo parts Bach differentiates methodically between *tasto* and the chordal "realization" of the figured bass. As for the latter, the editor has refrained from adding his own realization, in order to give his edition a more authentic appearance. Since the figured bass of the two keyboard soloists runs on parallel lines for most of the *tutti* (cf. the beginning of the finale, p. 44 ff.) I would have preferred a *B.C.* realization in one of them, in small print, comparable to the practice in the vocal scores of the *Hälsische Händel Ausgabe*. Jacobi's edition, which includes valuable notes on execution and whose textual commentary is presented throughout in German and English, should stimulate interest in C. P. E. Bach's concertos which remain the foundation for Mozart's and Beethoven's *concertante* music. A number of misprints have been corrected by the editor and an *errata*-list has been published recently.

H. C. Robbins Landon offers two of the lesser known Haydn Masses in carefully considered editions. The *St. Cecilia Mass*, composed between 1769 and 1773, belongs to the less attractive type of *Kantatenmesse* with arias and duets interposing between operatic and fugal choruses. The light-hearted *Missa brevis "Rorate"*, discovered by the editor

in 1957 in Göttweig Abbey, belongs—together with its more famous forerunner, the *Missa brevis* in F—to the provincial Austrian brand of *Kurzmesse* (or *Landmesse*) in which a ridiculously telescoped liturgical text is a distinguishing feature. It was probably composed before 1760. Neither work gives an adequate impression of Haydn as a serious Mass composer, but both works are welcome as milestones on Haydn's long and arduous trek to creative originality. The *St. Cecilia* Mass is here published in a rather shoddy reprint. It is also difficult to assess Landon's editorial achievement without the critical commentaries which are published only in the full scores—of which I have received no copy. While the *St. Cecilia* Mass was issued in 1954, as part of vol. XXIII/1 of the new Complete Haydn Edition (which had started in 1950), no such link seems to exist in the case of the *Missa Brevis "Rorate"*. The continuing uncertainty regarding the fortunes of the Complete Edition of Haydn seems underlined by this odd circumstance.

H. F. R.

Purcell Society Edition, Vol. XXXI. Fantazias and other instrumental music. Ed. Thurston Dart. (Novello.) £3 10s., or by subscription, £2 15s.

"Some years ago a well-known British composer referred, in print, to 'the Elizabethan era which gave to the world the music of Henry Purcell' and an intelligent German musician, on hearing a performance of one of the Fantazias that are now published for the first time, detected in it the influence of John Sebastian Bach". Thus Peter Warlock in the preface to his edition of the Fantazias, dated March 1927. How the attitude to ancient music has changed since then, and what weird effects it has had on some people's ideas about nineteenth-century music. I am waiting for a performance under the baton of the son of that "intelligent German musician" (they are always with us) of a Tchaikovsky symphony, with harpsichord *continuo*; or of the Berlioz *Requiem* with terraced dynamics. We are in danger of losing the ability to perform nineteenth-century music at all, so great is the interest in ancient music, and the snob value of serial music; the works of the romantics are caught on the one hand between grubby pier-head performances by slick conductors, and on the other by antiseptic readings, stiff and starched, that would have astonished Weber and left Liszt speechless.

My malicious enjoyment of Warlock's tilt at German scholarship is obvious, I fear; now let my joy at this beautiful edition of these tremendous things be equally unconfined; and let no one remind me of the sound of trumpets, tooling away an octave higher than Bach's horn parts, in an unfortunate edition of the first *Brandenburg*! Dart is a great editor, and a fine scholar, and so good a musician that it does not matter. Warlock did his work well, in that first edition; I will not say that I have examined every note of the two editions, but it is evident that the two texts differ not at all, basically; Dart's edition lacks, of course, Mangeot's carefully differentiated performing directions, and Dart has added a very few, very discreet ornaments. In fact, the first Fantasia lies on the page in a way that is identical to a bar with the Hawkes pocket edition of the Warlock version I have by me as I write—an extraordinary coincidence, since of course the format and look of the two could not be more different.

In addition to the twelve Fantazias there are the Fantasia on one note, two *In Nomines* of six and seven parts, five Pavans, a "Fantasia; Three Parts on a Ground", the famous Chacony, a Suite in G major, three Overtures, a Sonata for Trumpet and Strings, "The Queen's Funeral Music", and an odd little "Prelude for unaccompanied Violin or Recorder". There is also an appendix of "lost" and unfinished works, with the very interesting examples of counterpoint and canon written by Purcell for Playford's "An Introduction to the Skill of Musick". To attempt to collate these with some of the standard books on Purcell is to run into endless confusion; sheer nomenclature seems in the main to be at fault, but it is sometimes difficult to locate a piece mentioned by Westrup, for example, by any stretch of his description. We may take it that here we have as near a final court of appeal for all textural points as makes no odds.

Editorial intervention occurs, however, in the G major Suite; and in the "Fantasia; Three Parts on a Ground". To the latter it does not amount to much, but the Suite has

been virtually restored, while it would appear that the Trio-sonata in the appendix has been literally re-written by Dart. Since the material of this last work was so fragmentary, and the editorial discussion of the re-working and additions to all these works is so complete, no objection can, I feel, be taken.

It is good to have such a clear printing of all these works, with the great and familiar Fantasias laid beside the less familiar *In Nomines*, odd suites, and Pavans, not to mention the great Funeral Music, of which Dart has produced a performing edition (elsewhere) which has already rendered the work something like popular. The seven part *In Nomine* is a tremendous thing, too. I note that my colleague, D. A. (with whom I seem to agree, so far) is worried by the "de luxe" appearance, size and difficulty of handling, and expense, of these volumes. I sympathize, particularly in the matter of expense, since, if I could afford it, I would like to have the Sonatas to match. However, neither D. A. nor I would, I hope, go as far as another reviewer who is going to ask his binder to chop off the lovely wide margins! I shall bind this exquisite volume myself, probably in full white leather, for it is one of the most comely volumes of music that has ever come my way, and its suggestion of the leisureed and gracious library is such that the poor scribbler into whose hands this volume has fallen can but try to give it a permanent covering worthy of the beauty of its contents and presentation.

P. J. P.

Gramophone Records

Louis Couperin: Works for harpsichord, Ruggiero Gerlin; *Fantasies et Simphonies pour violes*, The Jacobean Ensemble; and *Organ Pieces*, Pierre Cochereau.

Oiseau-Lyre OL 50145.

*Vivaldi: Oboe Concerto in C, op. 8, no. 12.**

Albinoni: Oboe Concerto in D minor, op. 9, no. 2.

Marcello: Oboe Concerto in C minor, and

Alessandro Scarlatti: Oboe Concerto in F minor.

Pierre Pierlot with Ensemble Orchestral de L'Oiseau-Lyre, c. de Froment.

Oiseau-Lyre OL 50143.

*Bach: Preludes and Fugues in C minor.**

BWV 546, D minor, BWV 554, C major, BWV 547, F minor, BWV 534, and

Buxtehude: Preludes and Fugues in G minor and in D major.

Anton Nowakowski.

Telefunken LGX 66673.

Bach: Partita no. 2 in C minor, Capriccio (The Departure of his Beloved Brother), Fantasia in C minor, and

Fischer: Passacaglia in D minor.

Wanda Landowska.

RCA RB 16068.

Louis Couperin (c. 1626-61) is known as the uncle of François-le-Grand and little known for his own music, and in a series of six records—of which this sample is the final issue—L'Oiseau-Lyre have done good work in presenting him. The record is beautifully made and performances excellent. We know Gerlin from his playing of François Couperin and

* Strongly recommended.

his contribution to this less important, but interesting, music is first-class as is that of the other artists. What is questionable about the issue, and I quote from the sleeve note, is the following:

"I am convinced that it (Fantasie in D minor for viols) was intended as a quartet for two violins and two bass viols with *continuo* and I have endeavoured to restore the missing parts". . . "Symphonie in A minor appears to me to be incomplete in the MS. and I have added a part for second violin".

Thurston Dart is too good a musician and historian to let himself in for this kind of tampering. It serves no purpose: there is plenty of veritable Louis for us to assess him by, and a six record issue is too expensive a student's item for dilution by speculative realizations.

This issue of Italian oboe concertos deserves the widest acceptance. All four are most beautifully played. Listening to the Vivaldi work gave me again to reflect on the present wave of popularity of his works with the ordinary listener. Quite possibly it has to do with his capacity for serenity; he builds up the tensions without which music cannot exist by contrasted feelings but never by contrasted passions. His music is a balm. The Albinoni work has a wonderful *Adagio* of very long drawn out notes for oboe with *arpeggios* for strings. Listening to this and to other suave passages taken from the whole set, I thought, as I have before, how inadequate is the ingrained opinion that Chopin first adopted Bellini's style which, in itself, was a point of departure. Bellini's basic style was exploited quite thoroughly by his countrymen of an earlier age and was there in essence for all the eighteenth and half the seventeenth century to hear.

A very fine Danish organ, that of the Klosterkirche in Soro, is used for the Bach-Buxtehude record. Apart from lovely playing, this record should be acquired by any who do not already possess representative works by Buxtehude, for its intrinsic interest. In considering the different levels of genius at which the two composers operated, a new factor—very plainly heard in these four works—struck me forcibly: namely the melodic inspiration. Buxtehude's figures are as banal and "popular" (as music of their period) as Bach's are, always, unexpected and "invented".

Landowska's playing is remarkable as ever; but the Fischer work is very dull. Yet here again, one sees how Fischer, as with Vivaldi and Buxtehude, contributed to the background of composing techniques upon which Bach built—and sometimes rebuilt.

Haydn: Cello Concerto in D, op. 101.

Vivaldi: Cello Concerto in E minor.

Boccherini: Cello Concerto in B flat.

Cassado and Bamberg Symphony Orchestra, c. Perlea.

Vox PL 10790.

Mozart: Piano Concertos: in C, K.415, and in C minor, K.491.

Ingrid Haebler and Pro Musica Orchestra, Vienna, c. Paul Walter.

Vox PL 10080.

Strauss: Burleske, and

Rachmaninov: Concerto no. 1 in F sharp minor.

Byron Janis and Chicago Symphony Orchestra, c. Reiner.

RCA RB 16071.

Prokofiev: Violin Concertos: no. 1 in D, op. 19, and no. 2 in G minor, op. 63.

Ruggiero Ricci and Orchestra de la Suisse Romande, c. Ansermet.

Decca LXT 5446.*

Stravinsky: Capriccio for piano and orchestra and Concerto for two pianos.

Charlotte Zeka and Alfred Brendel with Sudwestfunk Orchestra Baden-Baden, c. Harold Byrns.

Vox PL 10660.

Of the cello works played by Cassado, each item is a realization more or less associated with the composer's own work. The Haydn comes nearest; his manuscript exists and

* Strongly recommended.

nobody has ever been able to tell me why it is not used entire, Gevaert and others notwithstanding. Vivaldi's work began as a cello sonata, and remained in that form for the whole of its composer's lifetime: Cassado himself wrote this transcription. Boccherini has to thank Grutzmacher (or has he?) for the collection of partly original movements which make up his present work. But there are so very few vehicles for the solo cello that one must swallow some critical gall and accept the taste of such confections as great players can make do with. Cassado makes do with these very sweetly, in a perfect recording.

Miss Haebler's most welcome pairing of the rarely heard K.415 with a commanding performance of K.491 would have been starred but for the recording. The tone is, simply, muffled.

Though one cannot accept as meaningful the brash personalia that passes for a sleeve-note with RCA's Rachmaninov-Strauss issue, nor believe with them that his ability to play Rachmaninov stamps Byron Janis "as one of the truly great", it must be said that he makes a competent job of this Concerto and the Strauss *Burleske*. He has uncommonly fine support from Reiner and the Chicago Orchestra, and all that there is in the music is recorded most comprehensively.

The essence of analysis is an appreciation of the means a composer uses for creating tensions. Prokofiev can create, and dissipate, tension with a flawless suddenness that is almost Mozartian, and in the two violin concertos, the composition of which spans twenty years of his life, the means he uses, and continued to use, are in high relief. They are perfectly obvious to the listener, and I am presuming to mention them, not in any hope of disarming obscurantisms from schools of analysis, but because every single antagonism he achieves in tonal dislocation *vs.* simple modulation and motor rhythm *vs.* flowing phrase is realized by Ricci and Ansermet in wholly delightful performances of Concertos 1 and 2. It is as good as it is rare to hear real virtuoso works performed with both accuracy and flair and yet encompassing all that there is inside the music. When this happens, the analysis is done for us.

Stravinsky's concerto for two solo pianos was written to serve the practical ends of a recital tour jointly with his son (1935). "Concerto" is a misnomer; it is a duet sonata nowhere in which are instrumental concerto principles even hinted at. But it is a lovely work. The first movement works out the opposition of typical melodic fragments and *ostinato* accompaniments; the second is a bewitching nocturne richly decorated; the third is a short set of variations on a theme from which the last movement fugue is largely constructed—and a splendid fugue it is. This present is the first recorded version of the two-piano work to my knowledge and it is with some chagrin that I must give a bad report on the record as a whole. The *Capriccio* is accorded a wooden, undistinguished accompaniment and the recording quality of both sides is most ordinary; so that although the Concerto comes off reasonably well performance-wise, the issue is not recommended, in the hopes that another coupling might in the near future reward the interest raised by reviews of the work.

Bach: Cantatas—nos (B.W.V.) 53, 54, 200 and "Erbarme dich, mein Gott" (St. Matthew Passion).

Helen Watts and Philomusica of London directed by Thurston Dart.

Oiseau-Lyre OL 50169.*

Mozart: Mass in C minor.

W. Lipp (S), C. Ludwig (M-S), Dickie (T), Berry (B) with Vienna Oratorio Choir and Pro Musica Orchestra, c. Grossmann.

Vox PL 10270.*

Beethoven: Missa Solemnis in D, op. 123.

L. Marshall (S), N. Merriman (M-S), Conley (T), Hines (B), with The Robert Shaw Chorale and NBC Orchestra, c. Toscanini.

RCA RB 16133-4.*

* Strongly recommended.

Helen Watts has the right approach to oratorio singing and the right voice. She can maintain a beautiful even line at any dynamic level and there is a reserve of great power, when needed. Her record is successful in every department except that we could have wished for another of the hundred and more little-heard Cantatas instead of the well known *St. Matthew* aria. No. 53, a funeral song beginning "*Schlage doch, gewünschte Stunde*", is not known for certain to be by John Sebastian, but is a lovely thing and very welcome.

All that Mozart left, and almost certainly all he wrote, of the "Great" C minor Mass was the *Kyrie, Gloria, Sanctus, Benedictus* and just about half of the *Credo*. This is the music we get on the Vox issue; previously recorded issues have used Schmitt's version which is filled out from earlier works. Although better music than the earlier masses, the "Great" C minor is much like them in its composer's attitude to the liturgy. That is to say, he is nowhere solemn: he has the true humanist's uncomplicated view of God. Poignant—but scarcely ever sorrowful—in dark passages, he is zestful and hopeful at length whenever he can be, which is most of the time. This is difficult music for soloists, and all here concerned acquit themselves well. Dickie and Berry are perhaps a little too retiring compared with Wilma Lipp and Christa Ludwig, both of whom handle their coloratura passages with the simplicity of expression the music demands and yet with tremendous verve. The choral singing is neat in timing and in matters of dynamics all parts of the choir are clearly watching Grossmann's stick. This is one of those performances where it is apparent that the conductor has taken the trouble to get things really right. He is rewarded and so are we.

I wrote of the Toscanini Beethoven Mass (MR May 1955) under its old HMV label (ALP 1182-3), and recommended it in spite of some dynamic unbalance between soloists and orchestra. This RCA re-issue sounds a little louder and brighter in recording quality.

Puccini: Madama Butterfly.

R. Tebaldi (S), F. Cossotto (M-S), Bergonzi (T), Mercuriali (T), Sordello (Bar.), Cazzato (Bar.), with other soloists, chorus and Orchestra of the Accademia di Santa Cecilia, Rome, c. Serafin. Decca LXT 5468-70.

Tebaldi is a fine singer; but she is not a Butterfly. The powerful, rich, experienced voice never in a single passage comes near to suggesting the piteous nobility and the effervescent naivete of a child wife. The part is, simply, beyond her and on the evidence of this performance not merely because of her magnificent voice—but psychologically. There is plenty of overt evidence for this. Examples: when Sharpless brings the fateful letter, Butterfly immediately asks after her seducer's health and is told he is quite well. In her reply at "*Io son la donna più lieta*" Puccini asks his heroine to "*Jump up very joyfully*". Far from indicating joy, Tebaldi sings the lines as if she already knew what was coming. The essence of Butterfly's story to Sharpless of how Goro has sought to marry her off again is *artlessness* and hereabouts are key passages in Puccini's characterization. Tebaldi repeatedly lets out a full-throated laugh (nowhere indicated in Puccini's score) and we know we are in the presence of an experienced woman, not a trusting child. Apart from these and other similarly obvious errors, the whole interpretation *feels* wrong. And yet, for much of the time, Tebaldi sings magnificently. So does Cossotto (Suzuki): the flower duet between these two is, technically, the finest movement in the whole performance and I have never been touched more deeply by it. The other principals are good—especially Sordello—the chorus splendid (the "waiting" music is beautifully done) and the orchestra in good form under Serafin.

Quality of recording does not quite come up to recent very high standards which Decca have achieved with this same operatic team from Rome. Also, as usual in studio opera, there are omissions of important extra-musical detail: when according to the libretto "*Goro utters loud, desperate and prolonged howls*" we hear a curious noise indeed:—one strangled, falsetto hoot. The Dawn scene should be broken by "*Clanging of chains, anchors and other sounds from the harbour*": for all we hear, Sharpless has arrived like

Lohengrin on a silent swan—or not at all. I have asked repeatedly that the stage atmosphere of recorded opera should not be thus needlessly sacrificed by leaving simply contrived atmospherics out. I wonder if something cannot be done.

*Dvořák: Violin Concerto in A minor, op. 53, and
Goldmark: Violin Concerto in A minor, op. 28.*

Gimpel and South-West German Radio Orchestra, c. Reinhardt.

Vox PL 10,290.*

Bruch: Violin Concerto no. 2 in D minor, op. 44.

Elman and London Symphony Orchestra, c. Fistoulari.

Decca LW 5290.*

*Glazunov: Piano Concerto no. 1 in F minor, and
no. 2 in B.*

Elena Glazunov and Hamburg Philharmonic Orchestra, c. Melichar.

Telefunken LGX 66,075.*

These five romantic concertos—every one of them welcome, and all finely performed, give one to think deeply. If, in the piano works of Rachmaninov, one accepts that the romantic concerto reached its musical fullness, and that his four works are valid musical inheritors of Schumann, why on earth are works like these present, to which more could be added (including e.g. those of Medtner), so little known and respected? The Dvořák we do know: and it has never been so beautifully justified in performance as it is here. Bruch in G minor we know—mostly from bad performances. But here is Bruch in D minor every bit as fine a work; can we now have his No. 3 in D minor? It is easily said that Glazunov took from Rachmaninov. The truth is that both, and a dozen others, took from Liszt—and Glazunov takes less than Rachmaninov to get to very nearly the same place. Madame Glazunov, whom most English will have not heard before, gives warmly felt and brilliant accounts of her father's work. I have not mentioned Goldmark: his Concerto is a real performer's piece, in the Bruch sense, and a marvellous performance it gets.

J. B.

Debussy: Le Boîte à Joujoux, and Printemps.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LXT 5351.*

The recording and performance of this disc are quite exceptional; I want to get this in at the beginning, before I am cool about the music. This consists of very early and very occasional Debussy, neither piece being very characteristic. *Le Boîte à Joujoux* was orchestrated by André Caplet, and although this is done with great skill, it removes the work still further from the familiar Debussy sound. It is an engaging, light-hearted, very pleasant piece, rather long for what it is, and enlivened by wicked quotations from other composers' work and from French folk-songs. (Debussy endeared himself to me for ever by his light-hearted derision of one of my pet dislikes in *Golliwog's Cake-walk*—light-hearted, that's the point.) *Printemps* I like, thin though it is; and although no one could do much with the other work, this is given a performance that can only be called thrilling. But the recording is the disc's strong point. Not spectacular (except in one or two places where the music is loud and thrilling) it takes a minute or two for the fact to sink in that every note is there and every sound exact in quality. This is, I think, the best recording I have heard so far. Those who want these pieces, or anyone collecting a complete Debussy, need not imagine they will ever get anything much better than this.

Mozart: Symphony no. 33 in B flat major, K.319.

The Concertgebouw Orchestra, c. van Beinum.

Decca LW 5315.

It is a truism that Mozart's piano concerti contain a far higher proportion of masterpieces than his symphonies, and I must say that this one does not strike me as all that

* Strongly recommended.

superior to J. C. Bach. Neither is van Beinum my ideal Mozart conductor; something leaks out of his careful, crisp performances of eighteenth-century work. Neither piece nor performance is to be despised, however, and it so happens that the recording, as if in fellow feeling, is also rather hard and bright. Too much top, of not perfect quality; but here again, good if not outstanding.

Strauss: Sinfonia Domestica, op. 53.

Chicago Symphony Orchestra, c. Fritz Reiner.

RCA RB 16054.

A controversial work. No doubt, it is better organized and more taut in form than, say, *Also sprach Zarathustra*, but how much better is the actual music of that ghastly *potpourri* of unfragrant philosophy than this carefully vulgar work. On the other hand, *Till* and *Don Juan* have grown in stature with the years, and now shine out as truly splendid works.

The recording is one of the best from this company that I have heard, though not in the same class as the Debussy reviewed above, for instance; it would have to be very spectacular indeed for that. Clear, hard, a little dead, just a fraction less congested in climaxes than is usual for RCA, but withal oddly ungracious; though difficult to condemn on any definite point. With regard to the performance, the nature of the work makes it inevitable, in my opinion, that this reading should be less good than that by Krauss on Decca LXT 2643, and in spite of the age of this recording (it still sounds quite good) I feel that the Decca has it all the way. Krauss makes the work sound more musical by not taking it quite so seriously or playing with such grim efficiency.

P. J. P.

*Rossini-Respighi: La Boutique Fantasque.**

Dukas: L'apprenti Sorcier.

The Israeli Philharmonic Orchestra, c. Solti.

Decca LXT 5341.

Debussy: La Mer and Prelude à l'Après-Midi d'un Faune.

Ravel: Rapsodie Espagnol.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LXT 5424.*

Rimsky-Korsakov: Antar—Symphonic Suite.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LW 5326.

Liadov: Baba-Yaga; Kikimora; Eight Russian Folk Songs.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LW 5329.

Whether or not the Israeli Philharmonic is made up of unusually brilliant instrumentalists, it achieves real brilliance. And I am not talking of depth, or sensitiveness, but pure brilliance of tone and attack such as pays greatest dividends in the kind of music on their present record. I know of no better *Boutique*, but even this fine orchestra cannot make the Dukas fill-up interesting.

In the three Suisse Romande issues, we have, too, the *bravura* aspects of orchestral playing paraded, rather than opportunities for interpretive insight. There is *La Mer*, of course, which has its subtleties; but great though it may be as a tone poem, effects count rather than structure and basic musical abstractions. And Ansermet is above all a master of effects. His orchestra responds magnificently in all three records. Although *La Mer* is not better than the recent Munch-Boston issue (RCA RB 16039) it has with it splendidly luminous versions of *L'Après-Midi* and Ravel's *Spanish Rhapsody* and provides unusually good value.

Rimsky-Korsakov originally designated *Antar* "Symphony no. 2". He showed an unusual degree of self-criticism in deciding later that he should not so far commit himself;

* Strongly recommended.

he was right, of course, but *Antar* is no less a sound work for being a Suite with a programme. Its colourful and truly passionate episodes are well realized by Ansermet. The quality of Suisse Romande soloists is in impressive evidence with Liadov's *Eight Russian Folk Songs* and the whole orchestra lets loose most convincingly everything asked for in *Baba-Yaga* and *Kikimora*, from sighs to thunderbolts.

Bach: Brandenburg Concertos no. 3 and no. 5.

Concerto in D minor for two violins and orchestra.

Granville Jones, Carl Pini and Philomusica of London, c. Thurston Dart.

London OL 50160.

Mozart: Concertos for piano and orchestra in C, K.467, and K.503.

Maria Tipo and Pro Musica Symphony Orchestra, Vienna, c. Perlea.

Vox PL 10060.

Tchaikovsky: Violin Concerto in D, op. 35.

Campoli with The London Symphony Orchestra, c. Argenta. Decca LXT 5313.*

In a somewhat hectoring sleeve note to the Bach issue, we are told that "The bowings, phrasings and dynamics are those of the composer". I wish the *tempi* were as well. They sound generally too fast and those of the double Concerto last movement and the 5th *Brandenburg* last movement very much too fast. Some fuss is made about the harpsichord *continuo* and the "chamber organ of the period" which plays a *ripieno continuo*; but in lots of passages where both are no doubt performing they are almost inaudible. The flute used is of a most thin and unpleasant tone. (I have tried listeners on the flute and solo violin *tremolos* in the fifth *Brandenburg*; they have been unable to guess which instruments are playing.) The Philomusica of London are clearly splendid soloists; their present collective efforts disappoint.

In the last three years Mozart piano concerto recordings have rained thick and fast on us—and not always, one thinks, from Heaven. Trying to choose amongst them, apart from a few utterly outstanding issues, is becoming impossible. Maria Tipo is good; her playing is clean and unaffected and Perlea's accompaniment most stylish.

No sooner have I put into print my boredom with Tchaikovsky's ramshackle and sentimental violin Concerto than along comes this superb performance by Campoli and the LSO. It really is brilliant and the recording does it more than proud so that there is no better all-round version. It almost makes me like the work.

Schubert: Rosamunde—Incidental Music.

Concertgebouw Orchestra, Amsterdam, c. van Beinum.

Decca LW 5340.

Adam: Si j'étais roi; Auber: Le Domino Noir; Hérold: Zampa; Rezníček: Donna Diana; Suppé: Pique Dame; Nicolai: Merry Wives of Windsor. Overtures.

Paris Conservatoire Orchestra, c. Wolff.

Decca LXT 5421.*

Tchaikovsky: Swan Lake—excerpts.

Covent Garden Orchestra, c. Morel.

RCA RB 16070.

Rimsky-Korsakov: Scheherazade, op. 35.

The London Symphony Orchestra with H. Maguire, c. Monteux. RCA RB 16077.

Perhaps, one day, an acceptable recording will be made of all eleven numbers of Schubert's *Rosamunde* music, orchestral, vocal and choral. Meanwhile, here is still another offering of the three best known orchestral parts: Overture, B \flat Entracte and G major Ballet. The issue is characteristic of van Beinum and the Concertgebouw: clean, articulate playing and a generous conceptual sweep. One cannot go wrong; but not everybody, myself included, will agree with van Beinum's slow version of the celebrated coda to the Italian-style overture which Schubert eventually labelled *Rosamunde*. It was written to be let rip, and speed is of the essence.

* Strongly recommended.

Of the Albert Wolff record, stupidly labelled "Overtures in Hi-Fi", the three *opéra-comique* works are, surprisingly from him and this orchestra, the least successful. *Zampa*, for example, where noisy bustle and sentimental hymn tunes are relieved by a *leggiero* passage, the spectrum of quick emotional response, which is the essence of a good theatre overture, is ruined by Wolff's odd ideas of *leggiero*. I know of no better versions of *Donna Diana* and of *Pique Dame*, sparkling performances of which make the issue worth while.

Another *Swan Lake*! But this is a really remarkable record. The harps "plonk" and the percussion "zings" and all is very much alive and of the theatre. Tired though I am of the music, this performance made me sit up. The RCA *Scheherazade* is an almost equally good job of recording. The purple passages are richly done and the solo violin of Hugh Maguire manages to observe the text with musical insight, as well as to become integrated with the highly excitable whole. It sounds almost like a good symphonic poem rather than, as is normal, a bad violin concerto.

J. B.

Boito: Mefistofele.

Mefistofele, Cesar Siepi; Faust, Mario del Monaco; Margherita, Renata Tebaldi; Marta, Lucia Danieli; Wagner, Piero di Palma; Elena, Floriana Cavalli; Pantalis, Lucia Danieli; Nereo, Piero di Palma. Orchestra and chorus of the Accademia di Santa Cecilia, c. Tullio Serafin. Decca LXT 5487-9.*

A fit subject for me to write about, after my supreme blasphemy against Toscanini! Some people have already cast me as the Spirit who Steadfastly Denies, I notice. So, just to be awkward, I am going to say that the performance by Toscanini (now deleted, but I presume it will be re-issued on RCA) of the Prologue to this opera remains one of the most staggeringly great performances ever recorded of anything. This has cleared my mind a little, after some twenty-five years of doubts. For there is no doubt that Toscanini's performance of this barn-storming stuff is more convincing than that of the slow movement of Beethoven's ninth Symphony. I hazarded that he might be a better opera than a symphonic conductor, and this means a better dramatic than intellectual and introspective interpreter. Klemperer throws away the coda of the first movement of the Ninth, with disastrous results; but we feel he has thought it out, and stands by it. Toscanini, since this coda is a dramatic effect, makes no such mistake. But he rushes through the second subject material as if he did not notice the tremendous psychological effect of the key-waverings in its reprise; he probably didn't; for his readings of the slow movements in Beethoven are so insensitive as to puzzle even the faithful. He was tremendously capable, a great master of the dramatic, and rather superficial. Compare Furtwängler's overwhelming reading of the slow movement of the Ninth with his, and you will see the point. There is some evidence that Toscanini thought the opera under review (and Gershwin and Grofé) to be great music.

I have been rather unfair to it, in order to make my point; actually it tries hard, and has some fine moments. The prologue is one of these; great opera, but hardly the courts of heaven. If only Mefistofele's "*Ave Signor!*" had rung out after the choral climax of praise, instead of at the end of that silly little scherzo, which follows him round the opera like a pack of yelping Pekinese dogs. Boito is trying for Goethe's sophisticated irony, and missing it by a mile. It means that there are times when this far more conscientious fiend is less dignified than Gounod's cynical (in more ways than one) brimstone. Berlioz is one of the best; but what about Busoni? His great work makes the rest seem cheap. But it is an historic work, in its way, and much better than that colossal bore, *A Life for the Tsar*. It is very uneven, that is the snag. The last act, for instance, is magnificent theatre, especially the well taken point made by the words "*Arrestati, sei bello!*" in the epilogue; but in the middle of these fine things is a ballet more banal than that in Rossini's *William Tell*, and that is saying something. Similarly, the love-duet in the first act ends in a piece of bottomless bathos that seems to be a sheer

* Strongly recommended.

failure to judge the effect of written notes in performance. (I am beginning to suspect that this happens far more often with a certain kind of composer than is generally suspected.)

It is a good performance, and a magnificent recording. Tebaldi has been greatly praised, and indeed, her rather hard competence is self evident. But isn't this rather an unusual Gretchen who seems all the time to be pushing Faust around and putting even the Devil smartly in his place? Decca's tame Bull of Bashan, namely, Mario del Monaco, without whom no yellow-label Italian opera would seem to be complete, sings, astonishingly, with some restraint, and at least one actual *piano*, if not *pianissimo*. He even makes some pleasant sounds. Siepi is good; the opera is named after his part and rests on his shoulders. His great rusty voice is just right. I greatly liked Floriana Cavalli, whose Helen has just the right sensuous beauty.

Orchestra, and especially chorus, are most solid and good; lovely strings, beautifully recorded, and the recording captures also the magnificent solidity and confidence of the choral singing. This is our age; there is probably no genius among performers as great as the Decca engineers. By a stroke of genius too, Decca have lit upon Delacroix' tremendous lithographs to illustrate their booklet, the cover of which is the real thing, almost frightening, and so much better than the awful photograph on the otherwise beautiful box container. Continued hearing of this opera has increased my respect for it, and my appreciation of its often very beautiful music; certainly I seem to like it better than the writer of the notes! It is complete; HMV's version lacks the clinching and tremendous fourth act.

Mendelssohn: Italian Symphony.

Schubert: Symphony no. 5 in B flat, D. 485.

Israel Philharmonic Orchestra, c. Solti.

Decca LXT 5477.*

Tchaikovsky: Swan Lake, op. 20.

L'Orchestre de la Suisse Romande, c. Ansermet.

Decca LXT 5501-2.

Vivaldi: Four bassoon Concertos, P.69, 70, 71 and 401.

Virginio Bianchi with Gli Accademici di Milano, c. P. Santo.

Vox PL 10,740.

The first of these is a beautiful record. It is so straightforward that it leaves me little to say; a really magnificent performance of the *Italian Symphony*, perfect in *tempi*, balance and phrasing; luminous, gay, and sensuous in sound; and a similar reading of the Schubert that suffers a little from a rather unyielding and unromantic treatment, and lacks the repeat in the first movement, but is otherwise first rate. If you want this coupling, this is certainly very good.

Readers who may have been puzzled by my revulsion from the performance by the Boston Symphony Orchestra under Münch of the fourth Symphony of Tchaikovsky may have wondered just what I do think is a good performance of Tchaikovsky. This is it. It just may be that Ansermet's clinical refusal to be sentimental, or even unduly romantic, is not to everyone's taste; it is to mine. Also to my taste is the urbane, suave, sane music-making that illuminates this score for very good and unpretentious light music. No effort to stun with speed, loudness, and slickness here. Normally, this score brings the tap of ballet-shoes before the mind; on this occasion the effect is positively visual. Grace and distinction inform it all; Tchaikovsky's native vulgarity is expunged.

That said, it has to be admitted that this is the Drigo version; but also that the history of this ballet is so involved, and the music has undergone so many vicissitudes that it no longer is possible to say exactly what the original consisted of; the history of any given Bruckner symphony is simplicity itself to this. There is a "complete" recording by the Minneapolis under Dorati (MRL 2528/30) that lists 36 numbers; this recording contains 20, and is nearer to the ballet "as given". Dorati is rather free in his version and the recording is nowhere as good as the Decca; short of miracles it couldn't be, for

* Strongly recommended.

this is among the best ever made, and a fine demonstration record, although remaining always beautiful rather than merely spectacular. If you want the familiar ballet, I think you would be critical indeed (and unduly hopeful) if you expected anything better than this. If you want a hypothetical "every note" in a performance and recording less good and not very idiomatic, then the Mercury is there. The Decca comes with the two discs in a folder, with six pages of illustrations, tables and notes. This production, though glossy to an extent, is so good as to disarm even the sworn enemy of the glossy. The coloured photograph on the front is very restrained and so are the notes and illustrations inside. This is no musicologist's delight, but it is heart-warming music richly produced.

The somnolence of Mr. Amis notwithstanding, I greatly enjoy Vivaldi, and can listen to him for hours without dozing off; even the prospect of four bassoon concertos did not daunt me. In practice, this is an average Vox, with just a little of their latest cavernous acoustic about it. The performance seems to be good average professional; *continuo* is evident, and the soloist is good.

Mozart: String Quintets, K.174, 406, 515, 516, 593, 614.

The Bachelet Quartet, with H. Reimann, viola.

Vox VBX 1-3.

The cheap record gambit is spreading, and Decca have already listed some of their best records (for instance, *The Planets*) in their "Ace of Clubs" series. Stereo has something to do with it, I expect; also competition. On the face of it, the production of all Mozart's string quintets for a little over three pounds is a pleasant prospect indeed; however, there are some modifying points. This is the third set, the others being by the Amadeus (who do not include K.174 and K.406) and the Budapest, both of which are technically better recorded. But of the present set only K.174 is really bad. It is the usual Vox characteristic, but minus the little maniac with the echo-chamber, and as usual with Vox the quality varies from side to side. The G minor is the best recording, as well as being the best performance. There is a chronic paucity of repeats; no repeats at all are taken in the first two movements of the E flat. The performance is somewhat rough and ready, but note my further remarks on this subject. There is no doubt in my mind that if you spend the extra money on the Amadeus or Budapest versions you will get better recordings and, generally speaking, better performances. Is one justified in accepting an inferior standard at a reduced price when it comes to the arts? Because of one factor: alone I am going to except the present set from an emphatic no. Even so, I am not quite sure in this case either.

K.174 is given a brisk, unsuitable performance, the details of which are rather obscured by a brittle mush, typical of a bad Vox recording. It is as well that it is only this rather trite early work that is thus affected. K.406 is much better, and in spite of slightly rough playing an impression of darkly impassioned integrity emerges. K.515 is quite good, in spite of the very general absence of anything remotely like a *pianissimo*. I doubt if it would stand too detailed a comparison with my much cherished old Pro Arte version; but what would? I refuse to call the performance bad. K.516 is startlingly good. Real tragic feeling of some intensity is here, and the technical aspect of the playing is unexceptionable. The recording is good. K.593 is similar in characteristic and performance to K.515, but perhaps a trifle better. The radiant (but here much unrepeated) E flat Quintet is given a most peculiar reading, emphasizing the elusive nature of this work. Fast, wiry, a little jumpy, it has the quite extraordinary effect of giving the work something of the flavour of Beethoven's last quartets. The rather daunting, elusive, remote, unearthly atmosphere of those quartets emerges here, most intriguingly and unexpectedly. It is a reading, if an unusual one. Opinions differ as to the stature of the Quintet; Blom held it to be the best, and I think I share his feeling.

Nothing in the way of performances annoys me more than the perfect technical feat, the thrown off glossy performance of some deeply felt masterpiece in a manner that reveals that the performer can see no deeper than the notes and is proud of finding the music easy to play; for this reason I cannot share the current high opinion of Heifetz

and Horowitz. None of the three sets of these quintets comes into this category. On the other hand, if a rough and ready performance gives signs that the performers care and care deeply about the music they are playing, then I cannot condemn the performance as a whole, whatever the technical weaknesses. For this reason I cannot condemn these records, for the cumulative effect of hearing them many times is that of music-making of high seriousness, deeply felt and full of insight.

Schubert: Die schöne Müllerin.

Julius Patzak, tenor; Walter Klien, piano.

Vox PL 10,830.

Schumann: Frauenliebe und Leben.

Brahms: Eight Zigeunerlieder, and two Songs with viola.

Margarete Bence, contralto, Fritz Ruf, viola, Rolf Reinhardt, piano.

Vox PL 10,850.

The Schubert songs were recorded with Herr Patzak standing three feet from the closed end of a copper tube, 7' + 7' + 14', the microphone being suspended in the open end; the piano was placed on top of the tube, so that its sound might pass down its legs and cause reverberations in the shell—either that or Vox have a technician with a mania on the subject of echo-chambers. This is a great pity, for here is *Die schöne Müllerin* on one record, and sung by a tenor for whom I have the greatest respect, not to say affection. But here is one more snag, for it is tragically obvious that Herr Patzak is no longer possessed of his lovely lilting Viennese voice. He strains painfully to sing these songs, and just about succeeds; but at the cost of shouting them at the top of his voice. Here and there he sings a line in a manner that will fix it in terms of his voice in my mind for ever, but the general effect is one of failure. If he had recorded this cycle at the time he made his magnificent *Lied von der Erde* records, here would have been the best *Schöne Müllerin* on discs. As it is Fischer-Dieskau is an easy winner (except for those who possess or remember the Hüsch discs).

I am afraid the other *Lieder* record has much less to commend it, being thoroughly undistinguished on all counts. It would take a very great performance of Schumann's *Opus 42* to persuade me to like it; there is something about these cozy feminine intimacies that throws a lurid light on certain aspects of Schumann's psychology. The Brahms songs are far more sympathetic to me, but here, instead of the pervading vulgarity of the reading of the Schumann, we have some rather uncontrolled and uncertain singing. There are so many better *Lieder* records available than this.

"*Spotlight on Keyboard*".

Bruce Simonds, Claire Coci, Walter Kraft, Martin Hohermann, Harold Thompson.

Vox DL 362 (2 discs).

On the face of it, a marvellous idea. An anthology of keyboard music, using the instruments in the Belle Skinner Collection of Old Musical Instruments of Holyoke, Mass. Each instrument, clavichord, harpsichord, square piano, etc. is made to go through its paces with a selection of scales and a piece contemporary with its manufacture, and from time to time this piece is also illustrated played on a modern Steinway. I do hope these records do not fall into hostile or ignorant hands. They are a grand excuse for the late V.W.'s "bubble and squeak" jibe, and would confirm Sir Malcolm Sargent's cock-sure belief that Bach was only waiting for the modern piano. (Possibly; but has Sir Malcolm considered that had Bach been contemporary with the modern piano he would also have written contemporary music for it—say in the style of Schönberg?) For something has gone very wrong here. The recording would seem to have been mismanaged, although I cannot believe that some of the instruments are in the good condition claimed for them. One of the clavichords emerges as a deafening clatter of mechanical noises—one would think that the difficulty of recording this instrument was known by now, and that precautions would be taken—while the next, playing No. 1, Book I, "48" is really beautiful, and causes me to wish for a set of the "48" on a similar

instrument. So far, this would seem to be but a bad case of Vox' notoriously variable quality. But the harpsichords are, without exception, nasty; they vividly recall the springs of that defective mattress that figures so prominently in James Joyce's *Ulysses*. Moreover, either Mr. Simonds cannot play scales or the action of some of them was very sticky and he had not touched them before, for these passages are not at all pleasant to listen to. (Strange light is thrown right at the end by his flabby and hesitant performance of Ravel's *Ondine*). The organs vary in the same way; there is a "Clairart" studio organ that has been built in hideous mockery of the Baroque; these rusty and gappy sounds should be compared with the radiant glory of the great Helmut Walcha playing on the lovely Arp Schnitger organ for DG; but there is also a recording of the restored organ of the Lübeck Marienkirche that is as beautiful as these DG records, and since it was recorded *in situ* in Europe, adds more evidence to the effect that the American recordings were badly bungled; and finally the organ of the West Point Academy, made on a truly military scale, and living up to the tradition of Bigger and Louder. There are also interesting sounds like those of the hurdy-gurdy and other obsolete creatures, but after the effects of the recording on known sounds like those of the harpsichord, it is not possible to place much reliance on whether these are their real sounds. Only the performance of the Lübeck piece is really good enough.

The records come in a stout box with a lavish, meandering, and expensive pamphlet. I have been very harsh, but this is a measure of my disappointment at the failure—the avoidable failure—of so good a scheme.

P. J. P.

Handel: Organ Concerto no. 9 in B flat, and

Arne: Organ Concerto no. 5 in G minor.

de Klerk and Amsterdam Chamber Orchestra, c. van der Horst.

Telefunken LGX 66077.

Mozart: Violin Concertos in D, K.218 and E flat, K.268.

Barchet and Pro Musica Orchestra, Stuttgart, c. Reinhardt. Vox PL 10,110.

Paganini: Violin Concerto no. 1 in D.

Ricci and London Symphony Orchestra, c. Anthony Collins. Decca LW 5344.

We owe to Albert de Klerk the realization of the orchestral accompaniments for, and the performance in recent years of all six of Thomas Arne's organ concertos. It has been a more than worthwhile labour, judged only from this performance of the G minor work. A Handel-Arne coupling makes an interesting record. The florid Hanoverian and the gallant Londoner manage to make the organ say much the same things. But Arne gets his effects with many fewer notes than Handel and, too, he gives the solo organ much freer rein, so that his work is more concerto than *concertante*, and there is greater clarity in his writing. But he does not approach Handel in expressive depth. Incidentally, de Klerk's improvised slow movement on "*How beautiful are the feet*" as an interpolation into the Handel work stamps him as a splendid musician as well as a fine organist.

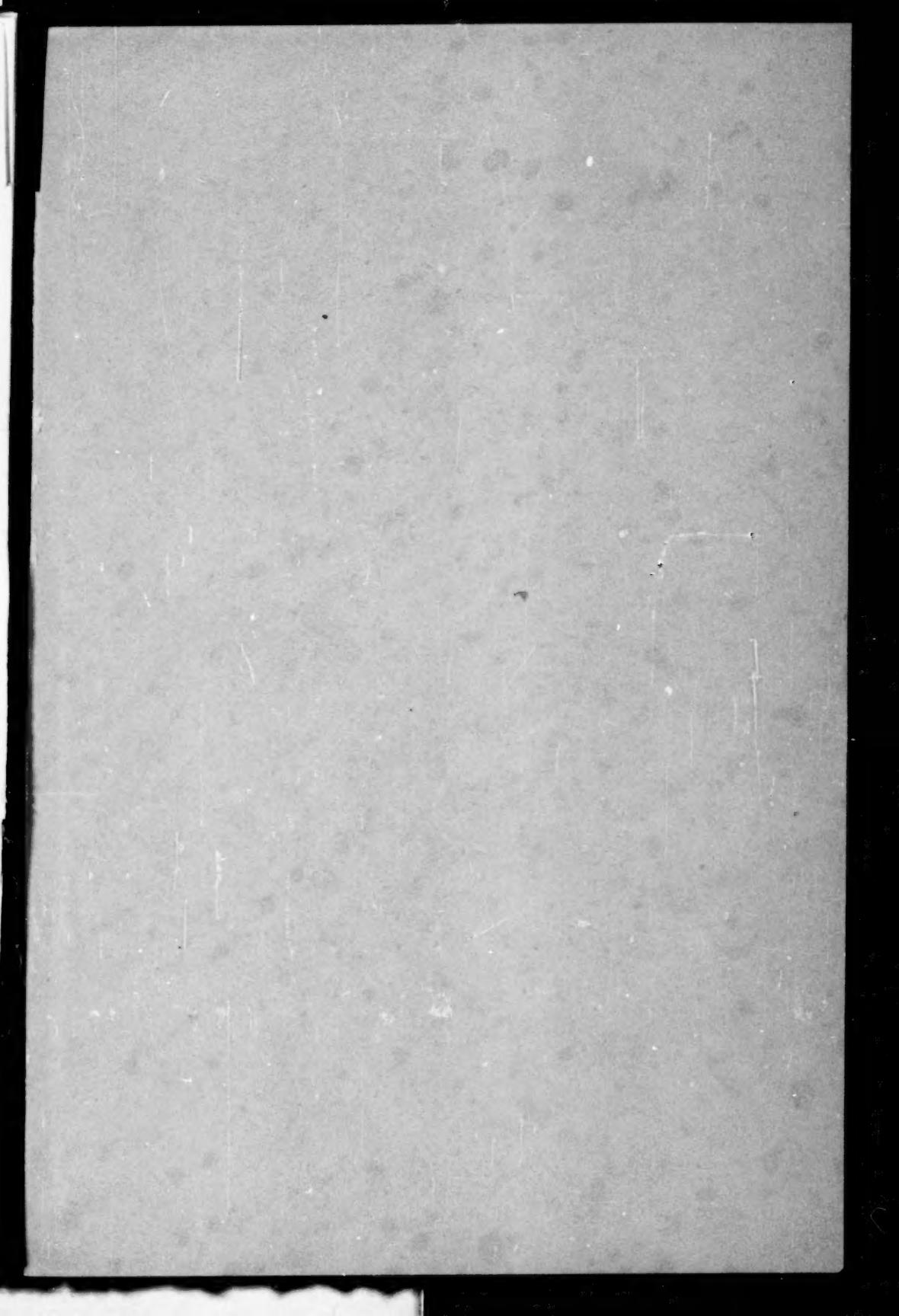
Barchet's Mozart record is excellent fiddling but misconceived concerto playing. He is jerkily uneven, not so much in *tempo* as in energy levels: e.g. in the final movement of K.218 he gives an impression of alternating somnolence and daemonic energy. It is difficult to believe that *any* of the questionable "sixth" Concerto K.268 is by Mozart. The work is barely even interesting, and a new hearing at this violinist's hands does nothing to make it so.

In Paganini no. 1, which always sounds to me like a too-long operatic overture, Ricci plays superbly; in spite of the work itself and a much overblown recording, I heard him through with pleasure and astonishment.

J. B.

ERRATUM

The number of the Berlioz-Chausson-Ravel-Saint-Saëns record, reviewed on pp.179/80 of our last issue, should read Vox PL 10,470. [ED.]



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